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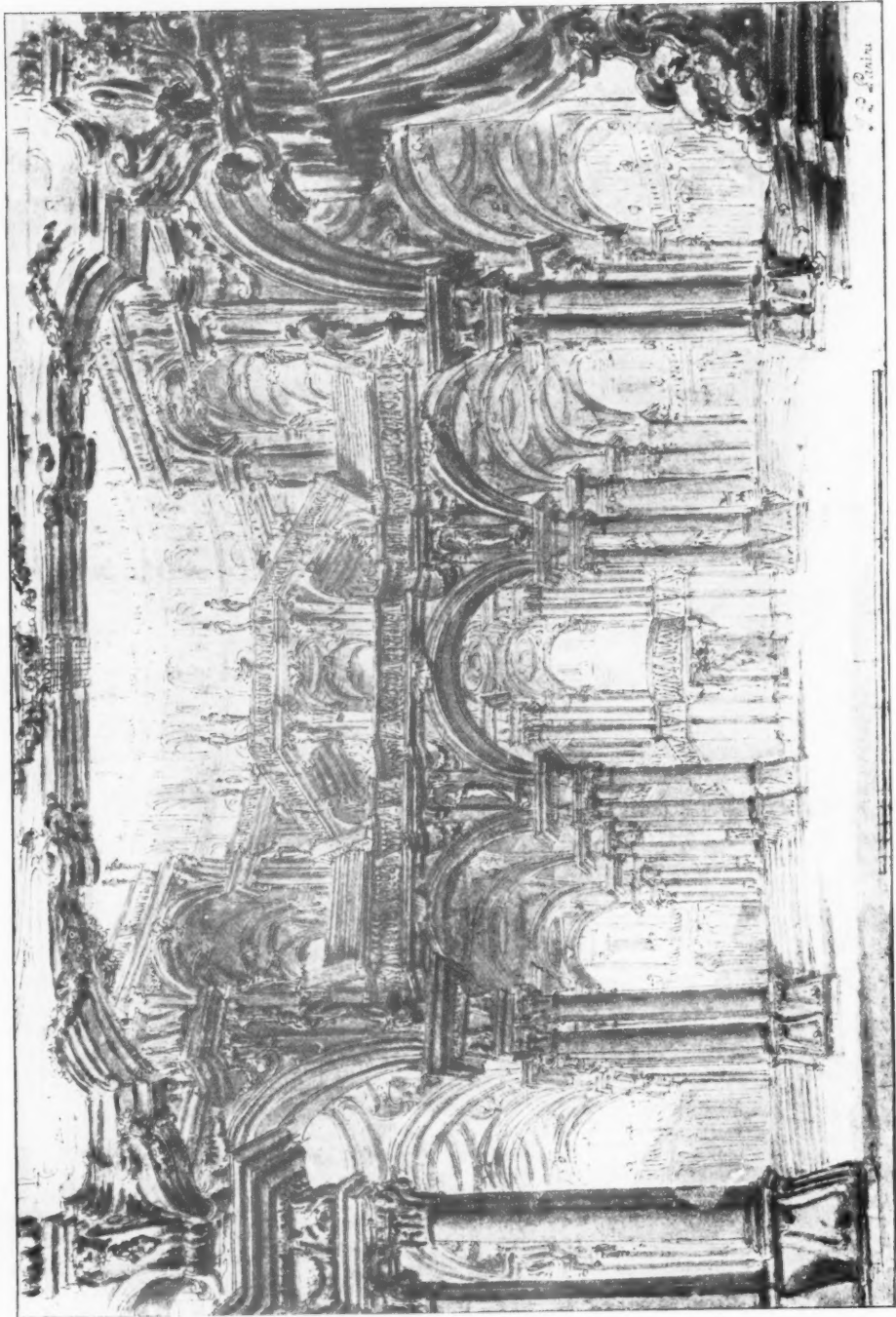
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G. P. PANNINI

From the R.I.B.A. Collection



Co-operation of Architect and Craftsman

BY GILBERT BAYES, R.S.B.S., AND LAURENCE TURNER, F.S.A. [*Hon. Associate*]

(*Read before the Royal Institute of British Architects on Monday, 19 April 1926*)

PART I. BY GILBERT BAYES

THE subject for discussion this evening is "The Co-operation of the Architect and the Craftsman," and, looking round at the tendencies of to-day, it would seem that at no time has this co-operation been so needed by the craftsman as it is to-day. And if at first you should feel that I am discussing other things in this paper and must have brought out the wrong sermon, I must ask you to bear with me for a little, as it is only a preliminary, the understanding of which would seem to be necessary, in order to see how important this subject is to us to-day.

At the present time we are passing through a curious stage of freaks and fancies, and when I use the word "we," I am speaking mainly of the craft of the painter and the sculptor, and it would be well to take a preliminary survey and try and see what forces are to-day influencing them—what is good in these forces and what would seem to be evil—I say would seem to be evil because one must remember that :

"Or ever a god rides out of the East crying a new dawn creed,
For every stone that is thrown in scorn the wounds of the old gods bleed.
For never a creed or a faith was yet, but once was a heresy.
Never a God first spake to man, but spake a blasphemy."

Now while on the one hand we must expect change, change simply for the sake of change becomes restlessness, and to cut oneself clear of the past is only to be a plant without roots that will quickly die.

You will, I think, agree, though this is not often put into words, that at no time in the history of Art, has the artist been more capable of realistic representation than he is to-day, and for a number of years this has been made the chief aim and ambition of the greater number, and this is apparently due to certain conditions peculiar to to-day.

First, that a comparatively small portion of the yearly output is in any way applied to its true use—the function of decorating.

Secondly, to the fact, as the Prime Minister recently said, that the days of the Medici are passed—in other words that the patron, in the old sense of the word, is virtually, if not quite, extinct, and since we must show our work and have some way of expressing our thoughts, the yearly exhibition has come into being.

Now the exhibition, valuable as it undoubtedly is up to a point as a place to show our experiments and have a certain freedom, becomes a menace if depended upon too far, and this is what is happening at present. It tends to introduce quite arbitrary fashions, plants without roots.

In the best periods, as far as one can gather, all men were craftsmen and had learnt their craft from the base upwards, generally being apprenticed in their very young days to masters from whom they early learnt all the technical side of things, so that, at the age when we generally start, they were fully equipped with the knowledge of tools and materials. They also operated over a much wider field, and the one man was often painter, sculptor, and even architect. To-day this a very difficult thing to achieve, and we should have the closest possible co-operation, to take in some measure the place of these conditions of training. As it is, owing in a great part to the preponderance of the exhibition in our lives, many begin, or try to begin, as the artist and never get to be good craftsmen, and many who can model or paint with a realism truly amazing, have little or no knowledge of the application of their art to the needs of decoration.

As an example of the unsuitability of the usual exhibition work for decorative purposes, I would quote the Hotel de Ville in Paris. It is possible that I have quoted it here before, but it is such a flagrant example that I will risk repeating myself. At one time, I went regularly to Paris to see the Salons and was conversant with the paintings shown each year and the tendencies of the painters, but it was not until some time after, when I was studying there, that I saw the Hotel de Ville with many of the paintings, that had previously been known as the pictures of the year at the Salon, upon its walls and ceilings. It was a terrible shock. Realistic oxen more than life size, ploughing towards you from the ceiling, apparently real people in crowds all

round the walls with strong perspective cutting away all feeling of support. Only two men came through with flying colours, Puvis de Chavannes and Henri Martin. The Pantheon in Paris might be taken as another example from which Puvis and Humbert stand out as successful, the most terrible failure being Detaille's "Cavalry Charge"—enormous real men and horses tearing towards you. And many cases in both crafts might be added to these where realism has failed.

And now, since realism has about reached its height, if indeed it has not fallen over the other side, and since we have found realism and realism only unsatisfying and when used with architecture unsuitable, a reaction has set in and men play at being primitive and think as long as the thing is unlike nature, it must be Art; quite failing to realise that the primitives were being as realistic as they knew how to be and though their simple, almost child-like, outlook helped them to make decorations, we have to arrive at our results differently.

People who look upon our works are people of to-day and for us to ape the child is an unpleasant affectation. And since, in recent years, much of the carving has only been copying of clay and has overlooked the fine qualities of stone or marble, and an undigested admiration of anything classic has led the sculptor to a realism that has proved unsatisfying, men are now trying what they can get from the negroid races, and we are shown, let us say, an egg with eyebrows and are told it is a portrait study, and a man shouts on the house-tops that he has carved a work entirely himself and men are much impressed quite regardless of the fact that the result may in many cases be regarded either as a catastrophe or a poor joke, according to the mentality of the onlooker.

In the past realists underrated the value of form considered in the abstract, so there is now a school that makes everything in circles, squares, triangles or other geometric forms, and the last state of that art is worse than the first.

I have every sympathy with those who feel that realism, as such, is played out, and that abstract form must receive more consideration, but I am quite certain that the modern school is going much too far, and is throwing overboard a great deal that is necessary, and had there been closer co-operation between the architect and the craftsman, both the craft side and the art side would be in a much

healthier state to-day, and the sculptor and the painter would have had their very proper desire for abstract form satisfied in making work suitable in scale and treatment and colour for the building which it was to adorn, and they would have realised that negroid art, though quite well in its proper place in or on a native building, is not suitable for our buildings here, or for our people, and it would have prevented them doing the quite needless things which they are at present doing, and unless the architect supplies this opportunity of collaboration, I do not see what power is to bring the craft back to sanity.

You see the call on our work is almost entirely an æsthetic one, we have very few real needs to fulfil beyond that. In the case of other crafts, if a chair will not stand being sat in—well, you do not use that design again, but another. If an iron railing lets those down that lean upon it, there is trouble, and you use a better; but we seldom have any tests like these. If we spoil the proportion of a room you have designed or put up some figures that do not harmonise with your building, you probably design a building next time without any painting or sculpture upon it; in fact, I think that has often been done. Some time ago it seemed to me that architects were designing some quite dignified interiors, but designing them with the definite idea of excluding the art of painting. To-day the same thing seems to be going on with regard to sculpture on the outside of buildings, and this brings me to another point. Many of the painters in the early Victorian times went in for the historic or narrative picture, and sometimes it was all history or narrative and not much visual beauty, with the result that we have recently had a school throwing all subject overboard, trusting instead in the technical quality of painting to make the thing a work of interest, but using subjects that seldom had any appeal outside this. Again, surely this is going needlessly far, surely there is no reason why a work should be held to be any less good because it is able to interest a person who has no art training. I suggest that in these things it is part of our duty, if work is put up in public, to see if we cannot put up something that will be of interest to the people who have to live with it, and that it can be done in most cases without any detriment to the art practised.

The Italian primitives used subject and story, and held the people of their time, yet their work is fine decoration, and at one time it was necessary

for sculpture to be understood by the masses, and it was never the worse on that account. You may say: What has all this to do with architecture? Well, I believe that these fashions run through all the arts, but at different speeds, and that architecture is affected like the rest, and whilst agreeing that in the past gold-framed pictures have been plastered all over the walls to the detriment of the whole effect, and sculpture equally vaguely on the outside of buildings, yet to do away with these two arts altogether is rather like the school of painters I have mentioned with the lack of subject matter that bring work to birth that lacks human interest. If we have failed to fulfil the æsthetic needs in the past it is a mistake to react too far in the other direction.

In architecture the entasis on a column or the balance of a building may be a very fine thing, but it is not enough to hold the attention of the unsophisticated, and I would urge that here we could help the architect, in fact we are necessary to him. A craftsman may have ways of getting round a difficulty that the architect may not know, just as the architect has difficulties that the craftsman has not realised; one of his difficulties is, of course, cost, but even here the craftsman may be of use in suggesting the alternative treatment or material. The Germans often seem in their modern work to manage the interweaving of their sculpture with their architecture better than we do, and though one may often not like the work in detail, the weight and mass is constantly most successful. America also has done very fine work in applying sculpture to architecture, and there, I am told, that the sculptor, in some cases at least, is called in at a much earlier stage to co-operate with the architect, and the work between the two is apparently much closer than is usually the case here. Of course, one can recall cases amongst us where this co-operation has been almost perfect, but it is the exception rather than the rule. A short time back so much architectural and decorative work was simply a copy of a past period that many of the painters and sculptors preferred to look elsewhere for their livelihood rather than to copy merely some past man, and this too close copying of the styles in decoration has had the effect of preventing us from having a healthy style of our own to-day. We have to grow out of the past, but not copy it, but to-day things have changed—architecture is alive and is really seeking to answer the needs of the time and is

creating a healthy style of its own. We look to you to help us also to found a healthy school. You are a messenger to us of modern needs, it is for you to keep us sane, though modern. You supply the abstract form to which we must live up; this can only be done by close co-operation and by interchange of knowledge; new materials are coming into use which will bring fresh forms to birth. In art as in life, mistakes that one generation makes the following generation pays for—the sins of the father are visited upon the children—overcrowded decoration of yesterday results in work that tends to be too impersonal to-day. Petty prettiness in

one generation results in the cult of ugliness in the next, and if we let that continue too far, the following generation will find that people say: If this is art we will have none of it. I believe that art in its widest sense is a necessary of life, and therefore I beg you to let us put our respective houses in order, and to remember that our arts are not nice little detached villas each in its own daisy-edged garden and with no connection with anyone else. If we are to fulfil our true destiny we must not be separate, but each a part of the other, and we shall then become part of the life of the people instead of being looked upon as curious excrescences of doubtful value.

PART II.

BY LAURENCE TURNER.

As I am a carver, I can only speak from the somewhat limited point of view of the decorative craftsman who is engaged in executing architectural ornament in wood, stone and plaster.

Without co-operation, no work can be brought to a successful conclusion.

What I am going to say is rather a criticism of the architect, but I don't at all mean to imply that all architects are wanting in the virtues which I consider they should possess.

Far from it. I believe architects to-day are very much more accessible and sympathetic to my profession than they were in the past. I am sure I voice the feelings of my *confrères* by stating that the more experienced the architect is, the greater pleasure it is to work under him.

Every good craftsman must feel this, because he must want his work to be appreciated. If the architect can give him sage advice, and honest, thoughtful criticism, he will not be ungrateful. An enthusiastic workman is ever ready to be taught, and to gather new ideas. But it is most irksome to have stupid criticism from a novice, and suggestions for experiments which, from one's own experience, are obviously futile.

I have heard an architect disparage men who have been engaged in carrying out his designs, and complain that they have no interest in what they were doing, and that they were stupid and ignorant. Perhaps they were uninterested, and showed no enthusiasm, but he did not take into account that what they were doing was dull and monotonous.

There is much that may be done to make men more interested in what they do, and the architect can help in this by showing that he is keenly alive as to the result of their labour. A word of praise to them, or a few expressions from him to show that he is appreciative of good work, may create a new atmosphere, if he speak in a genuine, honest, straightforward way, without any suggestion of being patronising.

To make men keener about their work, it is necessary that the architect, employer, and men should get to know one another better. That there should never be the slightest suggestion that men are machines or "hands," as they used sometimes to be called. It is important to keep a well balanced set of men together, so that they get to know and trust one another, as well as their employer. Above all, that they should get to know the character of the work the architect requires to be done for him.

I think it is most important that architects should continue to employ the same men to do their work—not to jump about from one firm to another because A may happen to tender a price a little lower than B, therefore A must be given the work to do, although B has often been employed before. That is not the way to get good work done. There is no longer the same amount of interest taken in work which is competed for and obtained by cheese-paring prices.

It is a pleasure to the men to receive a visit from an architect they respect. They look forward to his coming, and do not treat him as an inspector, from whom everything has to be

concealed. I remember one imperious architect, who had come to look at some work I was doing, which was difficult to produce, and to whom I appealed for advice, saying that "it was not his job to say how it was to be done." That attitude of mind is antagonistic to co-operation. It damps one's ardour, and is provocative of retaliation. Most of us must have experienced the pleasure it is to receive a kindly sympathetic letter by the morning's post, and what a difference it makes to the pleasure of the day's work.

I think the English workman is a very fine type of man. Unfortunately, there are now too many who are only half educated, who wander round from workshop to workshop, owing to their not having served an apprenticeship, but even these in time will learn a trade. Let us hope it is not that of begging.

My plea is that the architect and the workmen should become better acquainted. This will never come about if the former show any "side" or suggestion of superiority. I remember a friend of mine, now dead, telling me how, when visiting a house, which was being constructed for him by a builder in Yorkshire, they got rather hot over some difference of opinion about the way in which it was being built. My friend turned to him and said, "you builders seem to think you know more than we architects." "Nay," said the builder in his Yorkshire dialect, "nay, I don't say that, but I think we know as much."

There are so many ways in which the craftsman may be helpful to the architect, and in which he will help him, if he cares to listen to his suggestions. I will cite but one or two instances which come to my mind.

I suppose there is no part of an architect's art, about which he is more sensitive to criticism than the section of his mouldings. Yet there are many instances when the carver can help him very materially, particularly with regard to the mouldings which have to be carved, because the mere fact of carving them takes away from their bulk, and consequently they require to be differently designed. Again, there are many instances in which the architect may not fully understand the quality of the stone or marble that he has selected, and his mouldings may not be adaptable to the texture of the material. The selection of stones and woods, and the suitability of the

design to the material, may well be subject for mutual consideration. In plaster-work, for instance, considerable knowledge is often required to determine how a decorative ceiling should be made. How much of it shall be solid plastering, how much should be fibrous plastering, whether the ornament should be applied or "bedded" or whether parts should be "run."

I should like to see architects in the workshops much more often than they are, and not only the architect, but the layman as well. I believe that if the public could see and know how good cabinet work was made, they would not always be on the look out to buy the so-called cheapest goods. They would soon know that there is a limit to cheapness, when it cuts out honest labour.

I believe most craftsmen take the utmost pains to produce the very best result they can from the designs supplied by architects. Occasionally, the taste of the architect may be so much in direct opposition to that of the craftsman as to make the execution of the work tedious, but even then, although he may not be helpful in adding interest to the design, he will have the work carefully carried out.

It is only when one knows the architect personally, and feels that one is being trusted, that the architect can get the best work out of a craftsman. Shyness, fear of giving offence, or the dread of being thought presumptuous may keep back suggestions which might be of great use; for it sometimes happens that a suggestion proffered, though not accepted, may be the father of a new idea in the designer's mind.

As to the making of designs for modelling or carving, it is a mistake for architects to design everything. To put it quite plainly, no designer can ever know what he ought to expect from a craftsman in any material, if he has not worked in that material himself. Most designs for carving are far too intricate and crowded, because they are drawn on paper and no allowance has been made for the effect of the work when in relief.

The ideal position for the architect to take is to design his building, to suggest the main lines of the enrichments, and to leave the detailing of the embellishments to the man who has to carry them out. If he says the man is not capable of doing so, it is evident he has gone to the wrong craftsman. When elaborated drawings are put before a carver, and he is told to go his own way

and ignore them, but to keep to the character of the design supplied, it is obvious he cannot do so. When once a piece of carving has been photographically presented, how can the craftsman forget or ignore it, and then go his own way, but still keep to the type of the ornament submitted to him?

For my own part, I should like to have more constant visits from architects, to watch the progress of the work being executed for them on buildings, and in the workshops, provided they come with the intent to be helpful, to assist in making the work more beautiful, and the men more enthusiastic. They will find that their advances are reciprocated, and a sense of unity of purpose will be created, which will go far

towards united co-operation. Most of our deficiencies arise from the craftsman not being enough of an architect, or the architect enough of a craftsman.

Before I finish, allow me to plead for craftsmen, that their work receive better recognition.

It is of but small interest to be told the name of the unveiler of a memorial, or the opener of the door with a golden key. What should be announced are the names of those who have assisted by their art in producing a beautiful creation.

The purely commercial man or firm as a rule has much more prominence given to his name and goods than the men who, by their co-operation in the arts, have produced a beautiful building.

Discussion

(THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR).

Mr. IRVING K. POND (Past President of the American Institute of Architects), in proposing the vote of thanks, said: I have for many years regularly read the papers which have been presented before this Institute, and the discussions which have followed them; and it has seemed to me that we on our side of the water never can quite reach your craftsmanship. The architect should be grounded not only in the work of the carver and the sculptor and the painter; he has to go far afield and know something of the flow of forces through the steel, through the reinforced concrete; he has to know something of the feel of the metal in his hands before he designs the iron door. Unless he knows the feel of the metal, as the craftsman does, he will not produce a worthy work of art.

Mr. OSWALD P. MILNE [F.], in seconding the vote of thanks, said: I think the architect more than ever realises his debt to the craftsman. Indeed, the architect really does nothing but conceive his work, and it is only through the craftsmen, whether they be humble craftsmen, such as bricklayers and plasterers and so on, or the greater craftsmen, carvers and sculptors, that he is able to get any work done at all. In that relation the architect is really only there for his conception of the thing.

We have had two most interesting papers. Mr. Bayes said that we are more restrained in the use of sculpture and painting than we might be. I think we look at them more as part of the whole building than we used to. The habit was, formerly, for a building to be designed, and then pictures in frames were hung on the walls and sculpture was brought in to decorate it. Now, the architect conceives the building more or less as a whole, with the painting and the sculpture as part of the scheme. He should therefore get into co-operation with the painter, the sculptor and the carver at an earlier stage. It is only by co-operation between them all that a building can be a success and the conception of the architect can be carried out.

The PRESIDENT: We have a very well-known designer and craftsman present to-night, Mr. Voysey, and I am sure we should like to hear what he can say to us.

Mr. C. F. A. VOYSEY: I congratulate the Institute on having chosen two readers of papers who are so eminently fitted for the work by their intimate association with architects and with craftsmen, having employed many craftsmen and knowing all the eminent architects of to-day; and also that they are artists to boot. You could not have had a more perfect combination of qualifications.

One thing which Mr. Turner said rather hurt me: that a man could not design for any craft unless he had worked in it. I have not a good memory, but the impression I got from the remark was somewhat to that effect. I feel, not being a carver, that it is a dreadful bar to me as an architect if not allowed to design carving. I want to say that, personally, I am deeply indebted to the craftsman; I believe I have learned more about building and how to be an architect from the craftsman than I have from your schools or from any educational body. It is the craftsman who has helped me in my work all through my life. I want to tell you of an instance in which an architect designed some carving for his building, and he made a full-sized detailed drawing of it, giving sections, the carving being such as he wanted in his scheme. He went to a very eminent R.A., a man who is recognised as a brilliant artist. The architect said to him, "I have made a model of what I want, but I would rather leave it to you; I have absolute confidence in you; you are recognised as a man of capacity, and I want you to do it; never mind what I suggest." The carving was done, the architect was satisfied and the carver was satisfied. But the architect had made a slave of him; he should not have done it. He was not dissatisfied with the work: he was pleased with it when it was done; it was what the architect wanted. In another case the architect left it to the eminent R.A., and instead of an angel with floating feet, a spiritual sort of

creature, he gave him a board-school child who was tripping along the pavement, and that hurt the architect very much. How will you reconcile those two positions? You cannot expect really good art from any man unless you give him liberty. We cannot be saints unless we have had the liberty to be sinners. In one case the architect got what he wanted by telling the man what he wished him to do; in the other case he got what he did not want by leaving him to do what he liked. It is a very subtle question. But what we need for progress at all, is freedom; we must leave people free. I should like to know how far the architect is justified in controlling his carver.

Mr. H. B. CRESWELL [F.]: Mr. Bayes and Mr. Turner are very welcome here to-night. My own strong feeling is that we should see craftsmen here a great deal more often than we do.

A year or two ago, I happened to write a letter to our JOURNAL suggesting that we should identify ourselves more directly with the individual craftsmen, and I suggested that a register of craftsmen should be kept in the Library of the Institute, with a portfolio illustrating their characteristic work, so that we could go to the source and find what we wanted. That was taken up by the Art Committee, and it found it good, and sent it up as a recommendation to the Council. The Council approved of it, and returned it to the Art Committee for it to formulate a practical means of bringing it into effect, which they did. It was then sent up to the Council, and the Council voted, six one way and half a dozen the other; and the President of the time gave the casting vote against it. I think he was right, in principle, in putting his veto to it, because it was an innovation, and I have no regret on that score. It was a satisfaction to me to know that the body of the Institute seconded the idea so thoroughly. Since then, the Institute has set up a Committee with the special duty of safeguarding the interests of the individual craftsman, and when I say we welcome craftsmen here, it is not merely an expression of sentiment, but a statement of fact.

We have greatly neglected the craftsman in the past. In this room, for thirty years, we have been talking about the craftsman; the one thing we have not done for him is to employ him. We are not employing craftsmen, we are employing commercial exploiters of craftsmen, which is a different thing. The commercial exploiter gets our order. The next step is that a sketch is made by a second party, then somebody makes a diagram, and somebody else makes a cartoon, and somebody makes a tracing, and the work is given out among carvers and other craftsmen, of various degrees of ability and at various salaries. Even if we allow ourselves to be stultified into the idea that the result is a work of art, we know it really is not.

Mr. REGINALD HALLWARD: I should like, as a craftsman of many years' standing, to say how much I appreciate the papers which have been read by men who are engaged in the work they spoke about. I sympathise largely with what has been said. But in both cases it seemed a little out of date. That sort of thing has been said during thirty years of my life. I wish to reciprocate the spirit of Mr. Creswell's remarks on the injury suffered by art through the invasion of commercial interests of certain people in this country. Still,

Mr. Creswell's view of craftsmen is not one we can altogether adopt; we must not consider ourselves perfect and architects imperfect. We want to get beyond the stage, architects *versus* craftsmen. I could rattle off formulas that are applied to architects and craftsmen to-day, but they do not bring us any nearer to the living force of both occupations. I feel that the continual use of that word "craftsman" after thirty years has become tiresome. Let us substitute the word "artist." As it stands, the craftsman is always spoken of as in a different attitude from that of the architect; but in my experience I have not found that the working of the artist and the architect did anything else than unite them together. There has been a common feeling in the work. As one who has not always been approved of by architects for many years, I can say that my happiest work was and is still done with them. Where the architect has been an artist, though there have been differences of opinion, there have been mutual consideration and help, without which the assistance which the architect can give me and I can give to the architect would never arise. It is time we got down to that ground. Both of us lack certain things, and those things being added will do what no amount of conversation as to what craftsmanship is can do; for at the back of it all is human life.

Mr. GEORGE SHERINGHAM: I was unprepared to say anything before such a distinguished company, but as no one has spoken of the painter, I think he deserves mention because of the mis-treatment he too often has received in recent years from the architect for he designs his building in such a way that it is impossible for the painter to enter into the decoration of it. For instance, how few buildings have been recently built in which the decorator has worked with the architect. I myself have been decorating buildings of various sorts for many years, but I have never once collaborated with the architect. I do not know what conclusion one must draw from that! There is a growing school of young painters, and if architects would give them a chance I think something fine would come of it.

The PRESIDENT: We have, I understand, twelve or fifteen leading foremen of our great London builders, and it would be interesting for us to hear their candid views as to what they think of architects and craftsmen.

Mr. L. T. BUCKLEY: As a foreman, I would like to say that often we see things which come to us in sections and drawings which it is practically impossible to carry out. We often point it out to the architect, and he says, "Haven't you common sense enough to design it yourself?" That has often been my experience of what has happened in a large building.

Mr. W. H. ANSELL [F.]: We have had the thoughtful papers of Mr. Bayes and Mr. Turner pointing out to architects the way they should go. Whether they have gone in the past directly as one would wish is another matter. But there is one thing that has not been mentioned which will have a potent influence in the future on the co-operation of architects and craftsmen, and that is the present system of architectural education. Up to the end of the last century the pupilage system was universal. The general trend of architectural development was very varied. One man went to the Cots-

wolds for his vernacular, and a very fine English thing he made of it; another was bemused with the gables of Bruges, while others brought the towers of Toledo to London. Then there arose a prophet in the land who said "All this leads nowhere; what we want is some agreement which will result in a body of architects working more or less on the same lines." He advocated that a number of architects should get together, agree on a kind of building, and work at it in the hope that something would come of it. Without such an agreement the thing has actually happened; those who matter in the future are being trained in the architectural schools. Instead of 60 or 70 offices, each with a pupil and a different point of view, there are 60 pupils in the schools; what one learns they all learn, so that in future there must be a similarity of thought in design. Will it not be a great thing for the future if the present school of young architects can be brought into contact with craftsmen in a way that, I fear, they are not being brought at present? I believe that many of our younger architects are missing some of the great pleasure that we used to take in works of fine craftsmanship. We have a public which is interested in "handwork," as they call it, and that very liking for the work which is done by hand is older than any architectural fashions; it is something very deep in human nature. We have heard in this room that the craftsmen on a certain building asked for permission to take their wives and friends on a Saturday afternoon so that they might see the work. I think that is very clear evidence that the craftsman can be interested in his work. It is very important that in the curriculum of the schools there should be included some training in craftsmanship. In the old days we were told it was good for the architect to spend some time in the shops, and I think any man who did that, benefited by it. I remember working, with others, in the old School of Arts and Crafts, in Regent Street, on beating lead, casting lead, and working in other ways. There were many men in that class who are well-known to you, and I am certain their work as architects since has benefited by the craftsmanship which they themselves learnt in that cellar in Regent Street. Therefore I advocate that in teaching our younger architects we try to bring them into direct contact with craftsmanship where possible, and induce them to practise some craft. They may not be able to devote sufficient time to it to become very proficient, but they will be better men if they can use their hands, and I think it will make them better architects.

Mr. DARCY BRADDELL [F.]: There is a difference of opinion about what is wrong with the crafts. Everybody seems pessimistic; Mr. Bayes because he sees restlessness creeping into work to-day, and Mr. Turner is pessimistic because he does not like architects dictating too much. Mr. Ansell wants architects to learn the elements of craftsmanship. But I think it would be easier for the craftsman to learn the elements of architecture. I would say there are very few eminent sculptors to-day who know anything about architecture, but there are numbers of craftsmen who know something about it. Painters, especially if they want to be decorative painters, ought to know something about architecture, about spaces, and why architects want spaces. I think the training of a

sculptor does not embrace a knowledge of architecture. Why not? It is easier to train a young man in the elements of architecture than it is to train an architect in sculpture. The young fresco painter has time to learn something about architecture; it need not be a great deal, but he should know something about it. A week ago a young sculptor said to me, "I know nothing about architecture," but I think that should not be the case with any young sculptor or painter.

Mr. MAURICE E. WEBB [F.] (Chairman of the Board of Architectural Education): In connection with Mr. Ansell's remarks I would point out that the Board of Architectural Education, which controls, to some extent, the young architect's education, insists that one year out of five shall be spent on practical work. That work can take place in builders' yards, or in architects' offices, or on buildings.

With the last speaker I entirely agree. It would be a good thing from the point of view of craftsmanship if sculptors and painters spent a little time in architects' offices and schools. At present we are working in different directions, and I think architects alone are trying to interest their students in other branches of art.

Mr. H. M. FLETCHER [F.]: In reference to what Mr. Maurice Webb and Mr. Braddell said, I would like to call your attention to the work which is being done at South Kensington by Professor Worthington. Anyone who goes round the classes which Mr. Worthington is holding there and sees the work in architecture which he is getting out of young painters and sculptors will be astounded at the freshness and the wealth of the ideas. He does not profess to teach them architecture, but to show them what architecture is about, and he is very successful.

I was very much interested in the little story which Mr. Voysey told us about freedom and slavery, and it set me thinking about his remark that you cannot be a saint until you have had an opportunity of sinning; so also you cannot be free until you have had the opportunity of being bound. The trouble with his Academician sculptor was that he left him to his own devices, he did not bind him in any way. The common experience of architects is that a job in which they are left to do exactly as they like is uninteresting. But when you have conditions laid down which you have to fight against, you put your best wits into it, and it becomes interesting, and you probably do your best work on it. In the same way, the architect who goes to a craftsman should lay down certain conditions which he is to apply, and leave him freedom of action within those conditions. He should give the craftsman a rough sketch showing the kind of thing he wants, and he should never go beyond a half-inch scale in the carvings, and he should consult with the craftsman and let him have a good deal to say in regard to the sections of the mouldings. He should lay down certain conditions within which he is to work, and then he will get real co-operation, not by leaving him entirely alone to do as he pleases.

The PRESIDENT: I think we have had an enlightening and interesting discussion. I do not altogether agree with what Mr. Cresswell said. It was my good fortune, many years ago, to have to spend five years of my life in

actual daily touch with craftsmen of all sorts, and ever since that time I have had to do with them. There may be, perhaps, one intermediary, but beyond that, I am pleased to say I do not think I have ever had to do with other people before getting in touch with the craftsman. I think Mr. Cresswell has taken a pessimistic view.

I agree with everything Mr. Ansell said. I think the young men of to-day, unless they are constantly on buildings and see the work being carried out by the different workers and craftsmen, miss one of the great enjoyments of being an architect. There is nothing more enjoyable than walking round and talking with the workmen, consulting with them and asking them questions, as I always do. And every day of my life I am learning something from them. One rule which I have made in my office is, that we do very careful joinery details, but beyond the profile mouldings we do not bother about construction, because, as my friend said, and as so many shop foremen have told me, some drawings which architects send down are impossible of execution. During the five years I spent on buildings I learned a great deal about joinery; I was taught by one of the greatest men on joinery in London—he is dead now—and even to-day, when I go to the shops I go through all the details with the shop foreman, and I give him suggestions about the joinery, and he gives me suggestions also. It is the same with the masonry, with lead work, and with plastering. When it comes to stone carving, I am in the hands of Mr. Turner, I do not like to make suggestions. But the more we architects understand about craftsmanship on buildings, the better it is for our work and for ourselves.

I have the greatest possible pleasure in putting this vote of thanks to Mr. Bayes and Mr. Turner.

This was carried by acclamation.

Mr. BAYES, in the course of his reply said: You have been extremely kind in the way you have received my paper. The proposer might, I think, have told us

something about American co-operation and the reinforced concrete, about which Americans know so much.

I think Mr. Voysey's question is a very easy one to answer. The bulk of us are suffering from too much ego at present, and that is one reason I feel that working with architects is so valuable, because we should then find we are only a small note in the big harmony, and we should learn modesty. Probably the noted R.A. spoken of was having too much exhibition work, and probably if he had realised he was only a small note, he would have been able to subdue himself, and would have been a better man.

I agree with Mr. Braddell that the painter and the sculptor should learn architecture. It is the whole trouble at the present time that the stuff which is being done and claimed as great work has nothing to do with architecture and will not go with it. The best periods were those in which sculpture and painting were intimate in the work. But the question to-night was not how the sculptor and the painter can be improved, but how we should co-operate. If we had more knowledge, I know we should co-operate more easily. It is not for me to find fault with my own craft.

Mr. TURNER, in reply: I am concerned that my friend Voysey should have felt in the least hurt by what I said. When I stated that no architect should design in any material which he had not been brought up in, I meant that he must not make a photographic representation of it. If he does he is not likely to get the craftsman's representation as it ought to have been had he detailed it with his knowledge of the material.

With regard to what was said about architects *versus* craftsmen, there is nothing in my paper nor any thought of antagonism in my mind. I want the reverse. I want the architect to know the craftsman individually; it is that personal touch which I value more than anything else in this world. If you get to know a man, his ways and his capabilities, you are almost certain to get good work.



Exhibition of Water-colour Drawings of Old Bridges in France

OPENING BY THE EARL OF CRAWFORD AND BALCARRES.

THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.

THE RIGHT HON. THE EARL OF CRAWFORD AND BALCARRES: This gathering is brought together to see a remarkable exhibition, which illustrates in this branch of art the almost incredible wealth of the French Republic. Every type and style of bridge is represented—the Pont Du Gard, that astonishing bridge in the South of France with Roman terminal archway at either end, and the Albi bridge at Cavaillon, and the bridge with the great pilasters over the small canal at Toulouse. I think it is a very interesting fact that the French, who possess this marvellous collection of bridges, should have arranged, by the co-operation of Professor Emerson and others, to produce a work in our language illustrating this branch of architecture. I am told that Professor Emerson's book is being largely purchased by engineers in the United States of America; that is a very interesting and a very significant fact. I sometimes wish that our engineers took more interest in the æsthetic side of architecture, just as engineers are alleged to wish that architects took more interest in the engineering problems. However, the United States' engineers show a praiseworthy interest in the æsthetic value of bridges by having ordered a large number of copies of the book.

But to us the interest of this exhibition is by no means confined to the purely æsthetic values, as shown in this remarkable series of water-colours and measured drawings. We wish, if possible, to apply the moral to ourselves. I do not think that, in this country, any of us would claim that we possess a series of bridges so remarkable for antiquity, for variety, for ingenuity and for resource, as that by which we are surrounded, but at least we have got our own heritage. I hope that a result of this exhibition will be to draw attention to what, I suppose, may be called one of the most romantic features in architecture—romantic, of course, because a bridge is about the only building in which it is not necessary for the architect to place a room, which must be very consoling to the architect. But though our wealth can scarcely rival, or even correspond with, that of France, we have our own bridges, and in this country, I think, our bridges are more threatened than anywhere else on the continent of Europe. The new demands of motor traffic place upon county road surveyors and their committees a very facile temptation to remove or to mutilate old bridges and to replace them by others more convenient for fast motor traffic, or for heavy wagons. In some counties striking efforts are being made to avoid this disaster. Herefordshire is a county exceptionally rich in small bridges of the seventeenth century; and their county council and their road surveyors are taking special care to preserve them, and still more to prevent their mutilation and destruction in order to add facilities to motorists. The Ministry of Transport has shown itself

most friendly in trying to preserve our old bridges; in some cases they have gone so far as to duplicate the grant offered by local authorities from the Road Fund which the Ministry of Transport controls, in order to prevent the loss of an old bridge. We cannot exaggerate our debt of gratitude to the Ministry of Transport for its good offices in these matters. There are other bridges towards which I could wish the Ministry of Transport might be inclined to show a little more activity, namely, the Bridge of Waterloo, which, although modern, can, for its grandeur and its statuesque lines, compare not unfavourably with some of the most famous and characteristic bridges of France.

I hope that this exhibition, interesting in itself, will have a repercussion in so far as it affects our own problems at home. There is a strong movement afoot, to which, I am glad to say, our President is contributing from his fund of experience and from his position as President of the Institute and from his large knowledge of men and affairs—a movement to try to unify, to coalesce, and therefore to strengthen all those societies and movements, of which there must be a large number, the object of which, in one form or another, is to preserve the beauty and amenity of our country. One of the objects clearly is to maintain our bridges, certainly one of the most charming elements of architecture, something which joins one county to another, one side of a little stream to the other, which is like a beautiful marriage. A beautiful bridge is, and should be, preserved intact for all time. But let me add this, in conclusion: We shall not preserve our ancient bridges in this country, or our old churches, or our old buildings, or the natural beauties of our countryside, without a great and sustained effort. Public opinion to-day is, I am sure, more sympathetic, more ready to do the right thing, than at any previous moment in our lifetime. But, at the same time, the forces of danger are more powerful, are better equipped, and in some ways (shall I say?) are more unscrupulous than ever; and we are now approaching the time when in this country we have got to have a stand-up fight against the forces of ugliness. We have got to equip ourselves efficiently and vigorously for the campaign which is about to open. We can enter upon that campaign with the knowledge that our cause is good, that nobody dares to oppose us, but that, none the less, through ignorance, through apathy, through neglect—often through neglect of our own friends, these dangers are imminent, and, unless strongly opposed, will win the day through error or omission on our part.

I am particularly glad that this exhibition should take place here, not merely because the works are charming as works of art, but because it is good that such an exhibition should take place under the auspices of the

Institute, still more, under the guidance and direction of Mr. Guy Dawber, who, as I say, is taking an active part in a movement which will be fruitful in this country, which will not merely tend to preserve the bridges which we have inherited and of which we ought to be proud, but which will go very much further and do much to preserve the beauty of the countryside as a whole.

The PRESIDENT: I am sure we are all very much indebted to Lord Crawford for his interesting address. I thank him for all the kind things he has said about the Institute, and with regard to what the Institute is going to do in the matter of the preservation of rural England. It is a subject which I have very deeply at heart. The subject with which we have to deal to-day, however, is this exhibition of pictures of bridges of France, for the collection and arrangement of which we are indebted in great measure to Mr. H. M. Fletcher. I hope it will become thoroughly well known and advertised, so that all our members will be able to see it, and not only study the beautiful water-colours, but also the charming measured drawings. I quite agree with what Lord Crawford said, that we in England have not such magnificent examples as the French bridges, with the exception of Waterloo Bridge; but in England we have a unique collection of smaller bridges many of which, with the present movement for widening roads and making new great arterial roads, will have to be sacrificed. We should therefore get up some campaign by which our local societies affiliated to the Institute might have all the bridges carefully measured and catalogued. For instance, there is one that we can all call to mind, the delightful pack-horse bridge at Haddon Hall. I do not think that has ever been measured or published. There are many in Herefordshire and Berkshire, and several in Norfolk. We can all call to mind these small bridges, and I throw out the suggestion that drawings might be made of these small bridges throughout the country, before they are destroyed.

It has been a very great pleasure to all of us to have

Lord Crawford with us to-day. He is, and has been for many years past, one of the Institute's best friends, and I am sure, from what he once said to me, that we shall be able to count upon him in the future. It is a great pleasure to me to put this vote of thanks to you.

Mr. H. M. FLETCHER [F.]: I had no idea I should be called upon to speak, but I have great pleasure in supporting the President's thanks to Lord Crawford for his very interesting speech. May I say a little about the book, *The Old Bridges of France*, which is the subject of this exhibition. It is written by Professor Emerson, of the Architectural Department of the Massachusetts Institute of Technology, and Georges Gromort, whose name the public know as the author of excellent works on the renaissance of architecture. About thirty years ago they were both pupils of Laloux, in Paris, and they have remained friends ever since. Professor Emerson has visited France every summer for some years, and they have collected the material. The water colours are by Pierre Vignal, who died last year, fortunately having been able to complete what they wanted of him. They are very beautifully reproduced in the book. I wrote and congratulated Professor Emerson on the beauty of the reproductions, and he replied saying he was glad I liked them, because he himself did not think they did justice to the originals. Now that we have the originals, which he has kindly sent over from America, one sees that they are somewhat coarsened in the reproductions. They are extraordinarily fine reproductions of water-colours, done in Paris, and I doubt if they could have been equally well done in any other place in the world. But when you compare them in detail with the originals you see they are hotter and more glaring and less subtle. The line drawings, of course, reproduce better, but even there one gets a great deal more from the originals which have been lent than from the reproductions in the book. I would like to add that the book has been presented to us by the authors. Professor Emerson is one of our Honorary Corresponding Members in America.

Reviews

ARCHITECTURE EXPLAINED. By Howard Robertson, F.R.I.B.A., S.A.D.G.

At a time when the public interest in architecture is increasing, *Architecture Explained*, by Howard Robertson, is a most seasonable and excellently written book which is calculated to stimulate the layman and the architectural student alike.

The author handles the subject with a wide sympathy of outlook, although it is evident he has grown up in an atmosphere of a classic rather than a Gothic character, and the value of balance, symmetry, and axial planning, in consequence, receives more attention than some architects would be inclined to allow. Yet Mr. Robertson is most fair in what he has to say in favour of Gothic and evidently believes that the great difference between Gothic and classic consists in that the former is designed from within outwards and the latter from without inwards. That is to say, requirements of plan in a Gothic building are allowed to dominate the desire for symmetry, whereas symmetrical balance in a classical design is often seen to dominate the plan.

Our author quite rightly insists that good architecture must grow out of requirements and conditions, and depends very greatly on personal character. The importance of temperament, especially shown in Gothic, is well emphasised and the materialism of Rome forcibly expounded.

In speaking of "needs," he says, "We do not imply any limitation to what are recognised as purely material needs. There is an æsthetic, a spiritual, a moral need which is almost equally urgent. It is the demand of the mind and intellect for something satisfying, something which comforts and pleases, something which inspires and stimulates." As there never could be any fixed standard of proportion or of beauty, each man must make his own according to his own personal character and culture.

We find on page 147 most excellent teaching on the question of critical observation and a little farther on (page 152) interesting observations dealing with honesty, the avoidance of shams, and the motives that lead to them. Mr. Robertson always tries to get to the root of things and emphasise the fundamentals.

Insisting on architecture as a living and ever-developing art, "Character," he says, "after all, makes a more enduring appeal than beauty of form, probably because it is essentially of the spirit rather than of the flesh. And in building, a human art, it is the character, the impress of personality, which makes the difference between cold masonry and living architecture" (p. 119).

In addition to this philosophic aspect of architecture, there is a great deal of practical value in the book, helping both professional and lay minds towards an intelligent classification and analysis of the grounds of taste.

To gauge the value of uniformity in street architecture (rather overvalued), we need but recall the charming streets of Holland, where each house is different, yet stands politely and, indeed, respectfully by its neighbours. A good building cannot be made less so by the vulgarity of its neighbours. Mr. Robertson, however, clings to uniformity in a way that would bring tears to any Gothic eyes.

"It is generally accepted that Nature is an artist, and that Nature's manifestations are always beautiful and artistic." So says our author. But we beg respectfully but emphatically to disagree with him. Art, as we understand it, is the manifestation of human thought and feeling, and therefore wholly human; all those who believe in a creator, regard Nature as divine. But man sees so little of the purposes of creation that he names one thing ugly and another thing beautiful.

There is in *Architecture Explained* a charmingly bold and healthy criticism of modern work by living men, quite free from personalities or bitterness. It is perhaps regrettable that while speaking of notable American architects the name of the late Mr. Goodhue is not mentioned.

Though speaking of architecture as the "mistress" or "sister" of the arts, we cherish the belief that our author regards architecture *not* as the "sister," still less the "mistress," but truly the *mother* of them all.

C. F. A. VOYSEY.

KETTRIDGE'S TECHNICAL DICTIONARY. *La.* 8vo. 1925. [George Routledge and Sons, Ltd., London.]

Messrs. George Routledge and Sons have recently published a new French-English and English-French dictionary of technical terms and phrases used in civil, mechanical, electrical, and mining engineering and allied sciences and industries. The author is Mr. J. O. Kettridge, and the translations consist of one hundred thousand words, terms and phrases. Although there is no special section devoted to architectural terms, architects who are engaged on work in France or who wish to translate terms used in building operations will find much that is helpful in the dictionary, because a considerable number of terms which are used in mechanical and civil engineering work also include terms used in building and in the work of carpentry and joinery, lighting and heating, etc. The ideal technical dictionary of architecture in foreign languages may have yet to be compiled, but Mr. Kettridge's book is a milestone on the way.

W. P. STEEL.

YEAR BOOK OF THE ARCHITECTURAL LEAGUE OF NEW YORK, 1925. *Presented to the Royal Institute of British Architects from the American Institute of Architects (D. Everitt Waid, President), and the Architectural League of New York (Harvey Wiley Corbett).*

The Architectural League of New York has its counterpart in the Architecture Club of London. An exhibition is held annually for the dual purpose of offering to architects and those in the allied arts the opportunity of presenting their work to the public. The nature of these exhibits, which range from buildings to mural decorations, is set forth in the handsome volume presented to the Institute by Mr. Harvey Corbett on the occasion of his recent visit to this country. As we turn over the pages the fact is brought to mind that Europe has supplied many ideas to America. There are small houses from England and Italy, monuments from France, plaques from Greek vases and elevations derived from every known classic source. It is encouraging to see how America, with her vast wealth and resources, in matters of art is no better than she should be. Her artists have experimented with the historic styles and, although they have achieved a uniform standard of expression for public buildings, it cannot be said that vital contributions to the art have been forthcoming. There are few plans in this volume to show the technical considerations which are so delectably cloaked with historical fragments. As decoration the works exhibit a skill which is absent from English works of similar character, but the critic experiences a sense of disappointment. The Mellon National Bank with its imposing interior of Ionic columns recalls a Roman basilica, while the State Building, Civic Center, San Francisco, recalls the character of the Farnesina. The design of the immense Broadway Temple, and the equally tall Shelton building, New York, indicate that American architects are beginning to understand the tyranny of copybook methods.

Other evidence of the departure from the Beaux Arts doctrines of the last century is afforded by the grouping of the Nebraska State Capitol and the equally interesting "Cathedral of Learning" for the University of Pittsburgh. There are, however, a few designers who still reverence the Pantheon and the Roman Thermæ. Within the last thirty years America has been studying and selecting. Her architects have not spared themselves, and very rightly, in investigating the technique and the effect of past styles. There have been attempts, not without success, to found an indigenous expression. This has implied a slight reluctance to overthrow derived forms representing the historical sequence of architectural art. But notwithstanding the feverish activity of our American friends to produce novelty based upon tradition,

the change, long desired, has been wrought by the conditions of life which are so dissimilar to anything on this side of the Atlantic. This conflict of opinion in architectural circles is most marked when such designs as the Barclay-Vesey Telephone Building, New York, is contrasted with the new Devonshire House design now building in London. On the decorative side the mural paintings have none of the simplicity of the panels designed by Puvis de Chavannes, nor the breadth of handling shown in the work of Frank Brangwyn. The decoration for the Brooklyn Masonic Temple suggests a composition of architectural details by a student. The chief reason for the failure to produce convincing mural paintings is the present inability of American artists to conventionalise in a decorative way. In other branches of architecture, such as the building of churches, America is still imitative. There is a strangeness about the Gothic essays, which for the most part lack inspiration. The same criticism can be levelled at the classic compositions, many of which could be attributed to the architects of the early nineteenth century. In sculpture America is sadly in need of a leader. Such is a summary of the evidences of architecture and the kindred arts as set forth in this attractive volume. Whatever one's personal opinions may be, there is no denying that American architecture possesses certain qualities which are well defined. Apart from the towers of commerce the buildings have a well regulated sense of scale, the surfaces are maintained free from hotch-potch ornamentation, the craftsmanship is good and the materials suited to the locality. The wide diversity of the buildings has evolved a technical system which, handled in the right way, could be used to achieve pictorial results denied to the architects of any other country. In America the public have an appreciation for fine building as distinct from mere building. There is a tendency, however, to over-enrich interior work and to regard lavish display as a social value. No other policy but that of experimenting with traditional styles, or a corresponding eclecticism, could have been pursued in a country made up from the peoples of many nations. On the technical side there is much to be learnt from America; on the decorative side there is a danger of recopying motifs already copied from Europe. Is it not significant that no other country but England has shown an aptitude for following America in architectural thought?

A. E. RICHARDSON [F.].

FRENCH PROVINCIAL ARCHITECTURE as shown in various examples of Town and Country Houses, Shops, and Public Places adaptable to American Conditions. By P. L. Goodwin and H. O. Milliken (American Architects). [B. T. Batsford, Ltd.] Large quarto, £3 3s.

With many of us—unfamiliar, perhaps, with provincial

France—there is a tendency to form judgment of French Architecture by, on the one hand, that country's remarkable early Gothic cathedrals and churches, and, on the other, its palace and château architecture—particularly of the florid and grandiose phase associated with the periods of, say, Francis I. and Louis XIV. A judgment so formed would, of course, be entirely misleading, for it leaves out of account the immense importance and interest of the simpler and more natural examples of building found in or around the smaller towns and villages. Such less obtrusive works are, in any country, more truly representative of the needs and point of view of the general population and must on that account make a more widespread appeal than the few ambitious works of highly placed or wealthy individuals. In this respect the old provincial architecture of France is—despite its wide range of variety—as distinctive for that country as that of which we have ourselves good reason to be proud. It is, in fact, only by acquaintance with what may be called ordinary, everyday, building, of the kind to be found in rural areas rather than in cities, that we arrive at the character and outlook of a people in so far as architecture is able to explain them.

To assist in such an interpretation is, presumably, one object of this well-produced and illustrated volume; or, as stated by its authors, to present to the American public examples of French provincial architecture likely to be interesting from the American point of view. The period covered is broadly limited between the late sixteenth and eighteenth centuries, and the examples shown in the 94 photographs, and 40 drawings made to scale, are stated to include large and small town houses, cottages, shops, public places, gardens and fountains; but, as a number are illustrated by several plates, the examples shown are not many, and, in relation to the comprehensive title of the work, are far from being diverse. Within such a limitation, however, they vary from such fine things as the Manor of Canapville (Calvados) with its combination of timber construction, fine masonry, tiled roofing and thatch to such relatively dead formalism as is shown in the No. 2 Avenue de Bois-préau, Malmaison, of a more recent day. Several buildings illustrated are of real simplicity and beauty, such as those of the Manor of Vonne, near Artannes (Indre-et-Loire), with its splendid and characteristic stone walling and handsome chimneypiece; the outbuildings of the Château of Sauméry (Loir-et-Cher), of a classical distinction of proportion and treatment, showing the typical French method of roofing, yet devoid of the orthodox or hackneyed ornaments associated with so much Renaissance building; and a charming Town-house at Autun (Saône-et-Loire). Two views are given also of the tolerably well-known work left by the Cardinal of that name, at Richelieu. Geometric drawings interspersed with the views are useful in interpreting the technique of some of the examples shown, but one feels that both the range and the choice of subject do inadequate justice to the variety and excellence of French provincial architecture. Having said this, one can still safely hazard that this handsomely produced volume will be welcomed by those specially interested in a phase of building that is, at present, none too well covered by books in our language. The separate numbering of the

intermixed photographic plates and geometric drawings seems a quite unnecessary complication.

F. R. HORNES [F.].

VIGNOLA. *The Five Orders of Architecture according to Vignola, arranged by Pierre Esquié. Consisting of 66 plates, including studies of shadow projection, and 20 pages of text. [Edited with Notes on the plates and a Glossary of French and English terms, by Arthur Stratton, F.R.I.B.A.]. Royal quarto. J. Titanti and Co. 14s.*

It is as difficult to reconcile the architect of the archetypal Jesuit church of Gesù with the author of *Regola delle Cinque Ordini* as it is to estimate the extent of Vignola's influence in the transformation of Classical Renaissance into its last phase of anti-classicism. Thus, some see in Jacopo Barozzi da Vignola one of the real authors of the Baroque, and others, the protagonist of the great period of the Renaissance, the upholder of the classic tradition of Bramante. Certainly it is the purely classic aspect of his genius which has actuated his modern disciples, through the medium of the famous work that has been for so long the standard copybook of the French and American architectural schools.

The fact that English taste found a model in Palladio is largely due to quite fortuitous circumstances, and not to any logical development of architectural study. English versions of both Palladio and Vignola appeared in the second half of the seventeenth century, the former with only two years' priority; the classical ambition of architecture in England during the succeeding century was essentially the development of an amateur enthusiasm for Vitruvius for which Lord Burlington's own enthusiasm for Palladio was directly responsible. The fashion of Palladianism is really rather unfair to Palladio himself; but his is one of those names that stick, and in which an originating significance becomes lost in generalisations. Palladio, to say nothing of Vitruvius, becomes lost in the "Italian style." Had he been dubbed "Vicenza," after the manner of his contemporary, one wonders if architectural history might not have been rather different. Nevertheless, Palladio was certainly more likely than the far more scholarly Vignola to inspire the amateur and the dilettante. Sir Reginald Blomfield has remarked that Palladio was "as intent on his public as on his art"; Vignola's one aim was to interpret Vitruvius faithfully, wherever possible by reference to the finest ancient examples still existing in Rome. His modern academic status is well justified.

The bibliography of architecture, to which the Librarian's paper† on the Library and Collections of the Institute is an invaluable introduction, is a vital part of its history, and Vignola's "Five Orders" must always hold prominent rank. It is more than merely interesting to remember that Alberti, the first of the great Italian architectural exponents, published his book a year earlier than the *editio princeps* of Vitruvius. Next follows Serlio, whose work was destined to be the first real work on architecture to appear in England; and then Vignola

† R.I.B.A. JOURNAL, Dec. 4 and 18 1920.

himself, who anticipates Palladio's "Four Books" by some seven years.

An English edition of Vignola has not been available in this country for several years. The American versions can hardly be described as satisfactory, and to meet an obvious deficiency Messrs. Tiranti have re-issued the plates by the veteran Pierre Esquié that form the standard French edition and represent the successive revisions of the original work at the hands of scholars of all nations. Though primarily intended for students, this is a workmanlike presentment of Vignola that architects in general will be glad to have, either for passing reference or for definite practical use. The only actual need for individual editions of so universal a guide lies in the French text engraved on the plates, which is apt to be rather bewildering to the English student, and is, in cases, out of date. Mr. Arthur Stratton has embodied a discriminating translation of this text in his own explanatory notes to the several plates, for which students should be grateful; what is perhaps even more useful is the comprehensive glossary of French and English technical terms, for the precise meaning of which we might search the average dictionary in vain.

The editor claims in his Preface that "the format of the original Italian work has been improved by modern methods." We should be careful not to infer from this that Vignola's original plates leave anything to be desired in either their delineation or their engraving. On all grounds the first edition of Vignola's treatise is a book to be prized.

MAX JUDGE.

SPECIFICATION. *For Architects, Surveyors, Civil Engineers and for all interested in Building.* Edited by Frederick Chatterton. Under the Architectural Press. 1926. 10s. 6d. net.

The twenty-eighth yearly issue of "Specification" has appeared; a useful and on the whole a reliable publication. It is not only much enlarged, but it is evident that a serious attempt is made to keep it reasonably up-to-date. For instance, the short but valuable article upon Empire Timbers by Dr. Chandler of the Imperial Institute gives a record of the latest investigations carried out by the Imperial Institute Advisory Committee on Timbers, as to the timber resources of the Empire, a work which was initiated by its late director, Professor Dunstan, in collaboration with three members of the R.I.B.A.

On glancing through the volume we noted certain points of detail which seem to require further elucidation, for instance, on page 391, clause 10, what is the reason for the "shallow rebate at the back edge of Architraves for making good with plaster." This almost suggests that the pernicious practice of bringing wet plaster into contact with joinery were a thing of no particular moment, but perhaps we have misunderstood the clause. On page 194, clause 5, Portland cement is suggested for the pointing of stone, but surely an exception should be made in the case of Portland stone, which is often badly stained by contact with Portland cement. Clause 12 on page 79 deals with the reinforcing of brickwork, but there is no suggestion as to what is most suitable for such reinforcement.

However well a book like this is edited it has to be read

with caution by the inexperienced. For instance, it would not do to extract for use just as it stands clause 75 on page 86, which commences as follows "oversail where possible to support concrete floors, etc., etc.," this use of the words "where possible" is quite a common but questionable specification phrase. The architect might find that a conscientious builder having built his oversail, "where possible" caused them to appear below the ceiling of a room where no covering cornice was intended, or was possible. Then the preceding clause 75, page 86, refers to relieving arches being built "where practicable," another questionable but usual phrase. There is no suggestion to guide the poor builder what to do when he finds it "impracticable." A cross reference in the specification to an alternative method to meet the case is desirable. There is no adequate reference under Slating Materials to the Cumberland and Westmorland slates. This should be rectified in the next edition. Some of the best slates in the country come from the Elterwater, Buttermere, Tilberthwaite and Burlington quarries.

Of course, it cannot be expected that a publication such as this should contain many of the points which are to be found in the specification of architects who are keen on their work, nice points the result of long experience. For instance (1) as a precaution we have always considered it desirable to insert a clause that when setting out the sizes of doors if enough width is not available for an architrave of full width to be fixed on both sides, the matter must be reported at once to the architect; (2) again in the use of partition blocks, matured as distinguished from new or green blocks should be specified as a safeguard against shrinkage; (3) the architect should specify that he or his representative should see the metal templates for plaster cornices before they are run: it is not an altogether unknown experience for an architect to find a cornice has been run inside out or upside down, possibly an improvement of the design to anyone but the architect himself; (4) a clause to prevent heating radiators being fixed before the wall surface behind is painted or otherwise finished is desirable; (5) the advisability of requiring the contractor to employ a sweep to sweep all flues and to give a certificate that they have been done properly, and so on and so on.

We have made these criticisms because "Specification" is already a good and helpful publication and in the hope that future editions may be still further improved.

W. E. VERNON CROMPTON [F.].

MODERN BUILDING PRACTICE. By William Harvey. 80. Lond., 1925. 5s. [Architectural Press.]

This is a useful book, being Volume II. of the "Little Things that Matter" series.

It deals with—

1. The site, aspect, subsoil, excavation and deposition of soil, paths and gates.
2. Country methods of sewage disposal.
3. The house and household stores, saving steps, used or waste space.
4. Ventilation without draughts; windows and flues.
5. Keeping out the weather; the surfaces of exterior walls.
6. Leaky windows and doors.
7. Reinforcement in general practice.

On all these subjects Mr. Harvey gives useful information, and the illustrations are clear and explicit.

H. D. S.

Waterloo Bridge

Debate in the House of Commons

On the evening of 18 May an animated debate occurred on the second reading of the London County Council (Money) Bill, which authorised the expenditure of money for the reconstruction of Waterloo Bridge.

Colonel Gretton (Burton, U.) moved an instruction to the Committee on the Bill to delete the item in the first schedule which authorised the expenditure of money for the reconstruction of Waterloo Bridge. There was a great tendency in these days to look at everything from a purely utilitarian point of view, and it would be a national calamity if a bridge of such beauty, fame and associations were destroyed unless it was absolutely necessary. The problem of Waterloo Bridge was part of the whole question of the traffic crossing the river. The contention that the bridge was too small for the traffic crossing it was disproved by the fact that that traffic had been from 14 to 15 per cent. less in recent years than it was in 1913. A large number of engineers of eminence believed that it was possible to underpin the piers of the bridge and preserve them as part of the structure. Mr. Dalrymple-Hay, an engineer of great experience, was prepared to stake his reputation on this, and contractors of eminence were ready to carry out the work as he had planned it. The London County Council had abandoned their original scheme of reconstruction and were now proceeding to call for competitive designs for an entirely new bridge. It was not known what the cost would be, but about £1,500,000 had been spoken of. There was a very strong case for believing that the present bridge could be preserved. The problem of traffic across the Thames was not to be solved by a new and wider Waterloo Bridge. Something would have to be done to provide an alternative means of crossing the river between Waterloo Bridge and Westminster Bridge. He urged that an inquiry should be held by the Government into the whole problem so that it could be dealt with on the broadest lines.

Sir M. Conway (English Universities, U.), who seconded the motion, said the bridge which the House was discussing was designated Waterloo Bridge by Act of Parliament, and was erected as a memorial of the achievements of the British Army in the campaign which ended at Waterloo. A more miserable proposition than that of knocking down this national memorial which had been erected by our ancestors was never laid before the people of this country. Waterloo Bridge, besides being sentimentally sacred to the people of this country, was also the finest architectural achievement of the nineteenth century, not only in this country, but in all Europe. As a memorial to the skill of hand of the masons and other craftsmen of one hundred years ago it ranked highest among all the works existing in this country. London was threatened with what he regarded as three calamities—the building of a bridge at St. Paul's, which would be a real danger to the Cathedral, the destruction of Waterloo Bridge, and the further postponement of dealing with the real crux of the problem, the building of a bridge at Charing Cross. For these reasons he supported the proposal for the appointment of a Commission of Inquiry by the Government.

Sir C. Cobb (Fulham, W., U.), speaking for the London County Council, said that after two years' consideration of the question, consulting eminent engineers, and receiving deputations the Council came to a final conclusion at the end of last year, by the overwhelming majority of 82 to 32, that the only course they could safely take was to pull down Waterloo Bridge and erect a new one in its place. He had voted in the minority because he then believed it might be possible to reconstruct the bridge exactly as it was now, but he had been forced

since to change his mind. The bridge it was proposed to build would carry six lines of traffic instead of the three lines of the existing bridge, and as it would have five arches instead of the eight of the existing bridge, the river traffic would be made more easy. The cost of the new bridge would be a little over £1,250,000. The cost of reconstructing the bridge would be £998,000. Unless the Council got the money under the present Bill it would be very difficult for them to deal with the necessary repairs in the coming year.

Mr. Gosling (Whitechapel, Lab.) opposed the motion. He said the modernising of the river had been so great during the last thirty years that it carried a very different kind of traffic from that which was known when the bridge was built. Although he yielded to no one in his admiration for the bridge, he would prefer to see it across some other part of the river, and he would support its transportation, if it were possible, to the higher reaches. To widen the bridge would make navigation for practical purposes impossible. He thought the House would let the London County Council do its own business in its own way.

Sir J. Simon (Spenn Valley, L.) said that Waterloo Bridge was in charge of the London County Council, but was a great national monument. Once there was really a preponderating authoritative judgment expressed that the bridge could not be preserved without wholly disproportionate and practical inconvenience or fearful expense he would acquiesce. But he was not prepared to accept the suggestion that it should be pulled down until that situation was really established. He had the agenda of the County Council for 15 December last. A sub-committee specially appointed had had before it the traffic considerations in great detail and the views of a number of experts, and they reported that, "counting all the engineers who had first and last made considered reports on the subject, technical opinion is as equally divided as is possible with regard to the practicability of maintaining the existing structure." The sub-committee further said: "If it had been possible to maintain by any means the existing structure we think the Council might well have been willing to sacrifice a valuable traffic improvement to the preservation of so beautiful and famous a bridge." They recommended to the Council that the First Commissioner of Works should be asked whether the Government would be prepared to set up a technical commission to inquire whether the Council could safely undertake the underpinning of Waterloo Bridge, so as to preserve it in perpetuity in a condition to take the traffic which might be expected to make use of it, and if the answer was in the affirmative to recommend what methods of underpinning should be adopted, and what would be the probable cost. That being the report and the recommendation of a sub-committee specially selected for the purpose, it was rather a strong order to be told within a few months that there was nothing for the House of Commons to do but to give permission for the bridge to be destroyed.

If this was an ordinary municipal matter they ought to pay the closest attention to the view taken even by a majority on the County Council, but after all Waterloo Bridge was not a municipal adjunct. It was a national monument, and unless it could be shown that it was not possible to save the bridge without inflicting intolerable inconvenience upon traffic or life, then most undoubtedly the overwhelming feeling of the people would be that the bridge ought to be saved. He could not imagine anybody coming with a proposal that they should get authority to pull down Nelson's column in Trafalgar Square, and yet Waterloo Bridge, opened in 1817, was at that

time, and it was to-day, a great national memorial of an age that had gone, which at that time was regarded just as much as embodying the sacrifice and the relief of this country as the Cenotaph in Whitehall was regarded by the present generation. Whatever might be the wisdom of the County Council, it was quite certain that once they pulled the bridge down they would never be able to give them again a memorial of that age. He could not think that they ought to approach this matter in any other spirit than that in which they would expect the County Council of one hundred years hence to consider a proposal on the ground of traffic inconvenience or what not to move the Cenotaph from Whitehall. What would be thought of a House of Commons of which it could be said, "You did not think it necessary to get rid of Charing Cross railway bridge but you pulled down Waterloo Bridge instead"? It would be a mistake if the House gave an authority which, once given, could never be withdrawn, and authorized a destruction which hereafter they might bitterly regret.

Sir H. Jackson (Wandsworth, Central, U.), speaking as a member of the London Traffic Advisory Committee, said it was decided that the problem of Waterloo Bridge should not be treated as an isolated problem of a single bridge. The traffic over Waterloo Bridge had decreased 14 per cent. since 1913, and at present only 6 per cent. of the tonnage passing over the seven bridges in the Inner London zone passed over Waterloo Bridge. The reason was that the bridge had now for a considerable time been avoided, and traffic which should have passed over Waterloo Bridge had been diverted to Westminster Bridge. If they compared the traffic passing over Westminster Bridge in 1913 with that of 1925, from 8 a.m. to 8 p.m., they found that the vehicles had increased by 82 per cent. and the tonnage by 87.6 per cent. While there was no fear or anxiety as to Westminster Bridge at this moment, he asked the House to contemplate what might happen if the strain on Westminster Bridge became too great. The presence of the County Hall and St. Thomas's Hospital at one end of the Bridge practically made it impossible to put by their side any such temporary arrangement as that at Waterloo Bridge. Therefore, the Traffic Advisory Committee looked with great anxiety to the future of Westminster Bridge, because of the possibility of its being overstrained and the impossibility of giving it relief.

Sir W. Bull (Hammersmith, U.) said Waterloo Bridge ought to be repaired and retained as a memorial of the Battle of Waterloo. A bridge which provided for six lines of traffic would make navigation at this part of the river more difficult than it was at the present time.

Mr. Scurr (Mile End, Lab.) said that as a Londoner he was proud of Waterloo Bridge, but beauty must depend on its utility. Some years ago Temple Bar was removed on the ground that it was obstructing the traffic, and the same considerations applied with even greater force to Waterloo Bridge.

Mr. Rye recalled that of the six skilled experts called into conference by the learned societies, five declared without hesitation that the bridge could be underpinned, and only one supported the view of the adviser to the London County Council.

Sir G. Hume (Greenwich, U.) said the London County Council had been forced step by step to realise that the question of Waterloo Bridge had to be dealt with.

Mr. Harris (Bethnal Green, S.W., L.) said that as a member of the London County Council he voted with the minority, and with him were Sir G. Hume as well as Sir C. Cobb. (Sir G. Hume said he voted with the minority because he wanted to give public opinion one last chance.)

Mr. B. Smith (Rotherhithe, Lab.) also opposed the motion.

Lieutenant-Colonel Ashley, Minister of Transport (New Forest and Christchurch), said the attitude of the Government was that this was a matter the responsibility of which must be shouldered, and should be shouldered, by the London County Council. It was not a matter of such public importance as

to make it necessary for the Government itself as a Government to intervene. The statutory duty of looking after certain bridges in the Metropolitan area had by Parliament been put upon the London County Council. By law they were the guardians of these bridges and were responsible for their upkeep and their reconstruction. The London County Council was a popularly elected and very important body second only to Parliament in that area. He put it to the House that it must envisage a very important decision if it deliberately rescinded a decision of the County Council on such an important matter. It was not outside the power of the House to do so, but it must consider the responsibility it would take if it overrode a decision specifically put by law on the shoulders of this great democratically elected body. If the House did so, he thought it must consider whether the London County Council might not possibly look to the national Exchequer to help them. If the wishes of the County Council were turned down and their views as to the ratepayer's money were not allowed to prevail, he thought the House might find itself in a difficult position as regarded these London bridges in the future. The decision was one for the House of Commons; the responsibility was with the County Council. But he pressed the House to consider whether they would be right in overriding the decision of a great body like the Council.

Sir W. Davison (Kensington, S., U.) supported the motion. Captain Fraser said he felt that if this bridge had not begun to subside it would not have been regarded by many members of the House as the very important national monument it was now said to be.

THE DIVISION.

The House divided, when there voted—

Against the motion	..	..	..	158
For the motion	..	..	..	96
Majority	..	..	..	62

(Report abridged from "The Times")

CHISWICK HOUSE.

A visit was made to Chiswick House on Saturday, 10 April 1926.

Mr. W. Ernest Lord, architect to the Duke of Devonshire, and Dr. D. Macauley, of Chiswick House, accompanied the party. Explanations were given as progress was made.

The work carried out by Richard, third Earl of Burlington in 1729, consisted of the Palladian villa which now occupies the central portion of the main building, together with the entrance hall and dining room or summer parlour formerly connecting the villa with the old Jacobean residence. The Earl employed William Kent as his architect in adopting the design by Palladio of the villa near Vicenza as the type for the Chiswick villa. The purpose of the villa was to store some of the art treasures acquired by the Earl of Burlington during his travels in Italy.

The fifth Duke of Devonshire, eldest grandson of the Earl of Burlington, soon after he came into the property in 1764 commissioned James Wyatt, R.A., to carry out works at Chiswick House, which comprised the addition of two wings, the removal of the flight of steps on the north-western front, and in 1788 the demolition of the Jacobean house, thus leaving Chiswick House as it now stands. The kitchen block and stables shown on Kip's engraving still remain in the Grosvenor wing.

The grounds were afterwards visited and the temple, obelisks, bridge, conservatory statues, etc., inspected.

FRANCIS R. TAYLOR [L.]

WARNING TO MEMBERS.

Members are victimised from time to time by impostors who call upon or write to them claiming to be architects in distress. Members are advised before yielding to appeals of this character to communicate with the Architects' Benevolent Society.

LAW REPORT.

HOUSING SCHEME: ARCHITECT'S REMUNERATION FOR ABANDONED WORK.

Oliver v. Pewsey Rural Council. Before Mr. Justice Roche.

This was an award by an arbitrator in the form of a stated case in a dispute between Mr. E. K. Oliver, of Bath, an architect, and the Pewsey Rural District Council as to remuneration of the architect in connection with a proposed building scheme, the main part of which was abandoned after substantial work was done in respect to plans, etc.

Mr. Schiller, K.C., and Mr. Wethered for plaintiff, Mr. Movesby and Mr. Goodman Roberts for defendants.

Mr. Schiller contended that the contract incorporated Memorandum No. 4 of September 1919 issued by the Ministry of Health, and this referred to the conditions of employment of architects or surveyors, which conditions were in accordance with those customary in the respective professions, and that in the event of work being abandoned the architect was entitled by usage to two-thirds of his professional fees.

Mr. Movesby, for defendants, argued that the R.I.B.A. schedule is divided into two parts—conditions of employment and scale of charges. In this case the scale of charges was fixed by the Ministry's Memorandum No. 4, and therefore the question of charges in respect of abandoned work did not arise.

His Lordship decided that although there were some 22 different plans, there was only one scheme so far as the question of fees was concerned, and that there should be no "rest" as provided by Memorandum No. 4 after the first 250 houses.

He also found there is a custom in the architectural profession for remuneration at the rate of two-thirds of the usual fees when work is abandoned, and in certain cases this is reduced to one-half. On the main point, payment for abandoned work, the plaintiff succeeded and was awarded costs.

W. E. WATSON [F.]

THE WREN SOCIETY.

In a letter from Mr. A. E. Brooks, of Brisbane, Fellow of the Queensland Institute of Architects, addressed to the Secretary of the Wren Society, the writer acknowledges the receipt of the second volume of the Society's publications, and adds: "It is, like volume one, a particularly interesting collection, worthy of the man in whose honour it is issued. The subscribers are indebted to the Editors for their excellent work."

Subscriptions to the Wren Society may be sent to Mr. H. Duncan Hendry, the Honorary Secretary, 53 Doughty Street, London, W.C.1.

ARCHITECT FREEMASONS.

At the Grand Festival of English Freemasons on 28 April the following members of the Institute received promotion:—

Mr. Henry Lovegrove (Grand Officer for thirty years), Past Grand Superintendent of Works; Mr. W. Campbell Jones, and Mr. J. E. Franck, Assistant Superintendent of Works; Mr. George Elkington, Past Assistant Superintendent of Works.

MR. WALTER TAPPER, A.R.A.

The congratulations of members of the Institute will be cordially extended to Mr. Walter Tapper on his recent election as Associate of the Royal Academy.

Mr. Tapper was articled to Messrs. Rowell & Son, Newton Abbot, Devon; later he became chief assistant to Messrs. Bodley & Garner. He holds the positions of consulting architect to York Minster and Manchester Cathedral. Mr. Tapper had the distinction of being one of the five architects selected in open competition for Liverpool Cathedral. He was elected an Associate R.I.B.A. in 1899 and a Fellow in 1912.

Amongst his principal works are the following:—The Church of the Annunciation, Bryanston Street, W.; the Church of the Ascension, Malvern Link, Worcester; the Church of St. Erkenwald, Southend, Essex; the Church of St. Mark's, Whiteley Homes, Surrey; the Church of St. Mary's, Harrogate, Yorks; the Church of St. Luke's, Grimsby; the Church of St. Mary's, Little Coates, Lincs; the Church of St. Mary's, Lythe, Yorkshire; the School Chapel, Guildford, W.A.; the Chapel of the Mirfield Community; the Convent, St. Alphege, Southwark; repairs of many churches.

Hengrave Hall, Suffolk; Bicton House, Devon; Kenfield Hall, Kent; Boyton Manor, Hants; Eastham Grange, Worcs.; Shipley Hall, Derby; Turville Grange, Bucks; the Carillon Tower, Loughborough, etc.

Allied Societies

SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

The 38th Annual Meeting of the Society was held at the Sheffield University on Thursday, 22 April, when the following officers were elected:—

President: Mr. F. E. P. Edwards, F.R.I.B.A.

Vice-President: Mr. C. M. Hadfield, F.R.I.B.A.

Hon. Treasurer: Mr. J. R. Wigfull, F.R.I.B.A.

Hon. Secretary: Mr. H. B. S. Gibbs, A.R.I.B.A.

Council: Messrs. W. G. Buck, L.R.I.B.A.; E. M. Holmes, F.S.I.; H. I. Potter, A.R.I.B.A.; A. Whitaker; H. Webster; J. A. Teather, L.R.I.B.A.; J. M. Jenkinson, A.R.I.B.A.; J. C. P. Toothill, A.R.I.B.A.; F. H. Wrench, L.R.I.B.A.

LEICESTER AND LEICESTERSHIRE SOCIETY OF ARCHITECTS.

The fifty-third Annual General Meeting of the Leicester and Leicestershire Society of Architects was held on Wednesday, 28 April 1926, at the Church Rooms, Leicester.

Mr. E. T. Allcock, F.R.I.B.A., President, was in the chair, and twenty-eight members were present.

The Hon. Secretary, in presenting the Council's report, stated that the membership now numbered 140, an increase of ten during the past year. Among its other activities, the Council had sent a strong protest to the L.M. & S. Railway Co., against the disfigurement of the London Road by unsightly enamelled iron advertisements fixed to the bridge.

The Hon. Secretary of the Lectures and Excursions Committee reported that during the year two Lectures and a Students' Evening had been held. The Annual Excursion took place in June and 32 members and friends visited Oxford.

The Annual Dinner was held in January. Among the guests were the Mayor of Leicester (Alderman G. Banton) and Alderman Dickman of the Notts and Derby Society of Architects.

The Hon. Librarian reported that the Society's Library now contained over 300 volumes, forming a valuable asset to the Society.

Mr. E. T. Allcock was re-elected President; Mr. A. F. Bryan, Hon. Treasurer, and Mr. C. F. McKeay, Hon. Secretary.

The following were elected to serve on the Council for the ensuing year:—

Full Members: Messrs. J. T. Burt, A. H. Hind, W. Keay, G. Nott.

Associate Members: Messrs. G. A. Cope and T. W. Haird.

The Society's prize winners were:—

President's Prize: Mr. E. Thompson.

Measured Drawing: 1st prize, Mr. E. C. Mount; 2nd prize, Mr. W. E. Fancott.

Special Prizes: Messrs. R. K. Kinton and W. Worth.

Measured Drawing Prize (for full time students at the Leicester College of Art): Mr. W. E. Marston.

Three new members were elected and the meeting concluded with a vote of thanks to the President, officers and committees for their services during the past year.

Obituary

L. J. WILLIAMS [A.J.]

We regret to announce the recent death of Mr. Leo John Williams at the early age of thirty.

Mr. Williams, after his school education, entered the Penzance offices of Messrs. Lowell, Drewitt and Wheatley as an articled pupil. When the war broke out he joined the 4th Cornwall Pioneer Battalion as Lieutenant. He served gallantly in France and in India and retired with the full rank of Captain. Returning home he resumed his professional career and was elected an Associate R.I.B.A. in 1921. He then secured a post under the Australian Government at Australia House and was employed on the plans for the Australian building at the Wembley Exhibition. Later he entered the offices of Messrs. Whinney, Son and Hall, and remained with them until his breakdown, and returned to his home at Penzance hoping to recoup his health. Unfortunately complications ensued and his illness terminated fatally.

GILBERT SCOTT COCKRILL [A.J.]

Mr. Cockrill died on 9 April at the age of forty-one. He was elected an Associate R.I.B.A. in 1909. His death from tuberculosis was attributable to his service in the war, in which he took part as an officer in the Royal Engineers.

FRED WALKER [L.]

Mr. Walker died on 3 April in his forty-seventh year. He served his articles with Mr. A. T. Butter [F.] of Dudley, after which he assisted many well-known architects in various parts of the country. During the war, he served in the Royal Air Force and afterwards joined the staff of Mr. F.E.P. Edwards [F.], City Architect, Sheffield. At the time of his death he was architectural assistant to the Hemsworth Rural District Council. He was elected a Licentiate in 1911.

A.B.S. SCHEME OF PROFESSIONAL INSURANCE.

Sickness insurance to be complete must ensure a provision in the event of a permanent breakdown in health. A temporary illness may be costly, but a permanent and protracted illness may have crippling effects.

The A.B.S. recommend to architects an attractive policy covering all sickness and all accidents, which cannot be discontinued by the company before the agreed age, provided the policy conditions are complied with. Disablement benefits are payable from the first day of incapacity and continue as long as disablement lasts.

Please address all enquiries to the Secretary A.B.S., 9 Conduit Street, W. Telephone, Mayfair 434.

NOTICE.

The Editor regrets that owing to the General Strike it was not possible to publish the JOURNAL on 8 May, and that, as the printers only returned to work this week, the Report of the Discussion on the Annual General Meeting on 3 May has had to be held over until the next issue.

FRANCO BRITISH UNION OF ARCHITECTS.

PROGRAMME FOR THE SIXTH ANNUAL GENERAL MEETING
CANTERBURY 3 JUNE TO 6 JUNE 1926.

Thursday 3 June.—1 p.m. French delegates will arrive Dover (Marine Station) where they will be received by the Vice President, Sir Reginald Blomfield, R.A. and members of the British Committee.

1.30 p.m. Depart Dover for Waldershare Park (by kind permission of the Right Hon. the Earl of Guildford).

2.45 p.m. Depart Waldershare for Sturry, via Chillenden, Wingham, Wickhambreux and Fordwich.

3.30 p.m. Arrive Sturry Court, where French Delegates and members of the British Committee will be received and kindly entertained to tea by Viscountess Milner.

5 p.m. Arrive County Hotel, Canterbury.

Evening free.

Note.—For the information of British members it may be stated that the above arrangements are necessarily restricted to our French visitors and those members of the British Committee who will receive the party on arrival at Dover. It is hoped that British members will arrive at the County Hotel during the afternoon of Thursday, 3 June, in time to attend the annual meeting next day.

Friday, 4 June.—9.30 a.m. Meeting of the Bureau of the Union at the County Hotel, Canterbury.

10 a.m. Sixth Annual General Meeting of the Union.

11.30 a.m. Reception of members by the Mayor and Corporation of the City of Canterbury at the Guildhall.

1 p.m. Lunch at the County Hotel.

3.30 p.m. Members will assemble at the West door of the Cathedral where they will be received and conducted round the building by the Very Rev. the Dean of Canterbury.

4.30 p.m. The Dean and Mrs. Bell will kindly entertain members to tea at the Deanery.

Evening free.

Saturday, 5 June.—9.30 a.m. Depart County Hotel, Canterbury, by motor coach for an all-day excursion to Rye and Winchelsea, via Chilham, where a visit will be made to the Castle (by kind permission of E. Davis, Esq.), Ham Street, and Rye (lunch at George Hotel, 1 p.m.), thence to Winchelsea, where a visit will be made to the ruins of the Priory (by kind permission of G. Freeman, Esq., K.C.), returning to Canterbury via Tenterden and Ashford. (Price, including lunch at George Hotel, Rye, 15s.).

7.30 p.m. Congress dinner at the County Hotel (evening dress-dinner jacket), and conclusion of proceedings.

Sunday, 6 June.—French members will leave County Hotel Canterbury, 10 a.m. for Dover by motor coach, via Wingham, Ash, Sandwich (lunch at Bell Hotel) and Walmer, where they will be received, at the Castle, by the Right Hon. the Earl Beauchamp, Lord Warden of the Cinque Ports, prior to their departure by steamer from Dover at 5.30 p.m. (Price, including lunch at Bell Hotel, Sandwich, and return to Canterbury, 12s. 6d.).

Note.—For the information of British members it may be stated that any member who wishes to take part in this additional excursion should inform the Hon. Sec. (Mr. Arthur J. Davis, 22 Conduit Street, W.1) as soon as possible.

British members will proceed direct from Sandwich to Dover as the visit to Walmer Castle is by special invitation restricted to our French visitors.

P. CART DE LAFONTAINE,
Secretary-General F.B.U.A.

NOTICE TO MEMBERS.

WAGES SLIPS ON TENDERS.

In 1924 the National Federation of Building Trade Employers found it necessary, owing to the conditions in the building industry at the time, to instruct their members to affix to all tenders a slip providing for adjustments to be made in the event of a rise or fall in wages. After conferences had been held, the R.I.B.A. agreed to the proposal subject to certain conditions which all members of both bodies were recommended to accept.

The arrangement made in 1924 was renewed for twelve months on 25 March 1925. The position has again been reviewed in conference with the National Federation of Building Trades Employers, as a result of which it has been agreed by the R.I.B.A. and the National Federation to continue the arrangement made in 1924 for a further 12 months until 25 March 1927.

Members of the R.I.B.A. are therefore requested to note, and are recommended by the Council of the Institute to carry out, the conditions attaching to the arrangement which has been reached having regard to the conditions in the industry at the present time. The conditions are as follows:—

That if any slips are attached to tenders they should provide only for actual wage increases or decreases to workmen employed by the contractors or sub-contractors resulting from variations in the standard rates, or consequential thereon, and not for the inclusion of overhead charges or profit upon such increases as well.

Provided that in the case of contracts of £2,500 or less the above variations shall not increase or diminish (as the case may be) the amount of such contracts by more than two and a half per cent. of the contract sum.

R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee have been informed by the South Wales Institute of Architects that the Council of the South Wales Institute have decided to guarantee the sum of £35 a year towards the Maintenance Scholarships Fund.

The first set of Scholarships will be awarded in June, and forms of application, general particulars, etc., may be obtained at the R.I.B.A. free of charge.

NOTES FROM THE MINUTES OF COUNCIL.

19 April 1926.

ARCHITECTURAL EDUCATION.

On the recommendation of the Board of Architectural Education the Council made the following decisions:—

EDUCATION OF ARCHITECTS' PUPILS.

A suggested outline course of study for the guidance of Architects who accept pupils in districts where professional School education is not available was approved, together with two lists of books to be obtained, one by the pupil and the other by the Architect.

Copies of the outline course and lists of books are to be inserted in each R.I.B.A. Form of Articles of Pupilage sent out by the R.I.B.A.

PARTIAL EXEMPTION FROM THE INTERMEDIATE EXAMINATION.

It was decided that partial exemption may be granted to students who produce evidence of having passed approved examinations in certain subjects in Schools of University rank—viz. The General History of Architecture; The Specialised History of Architecture; The Calculations of Simple Structures.

LECTURES ON ARCHITECTURE FOR WORKING MEN.

A course of four evening lectures on Architecture and the Building Crafts (with lantern slides) for working men is to be given at the R.I.B.A. in October and November 1926.

R.I.B.A. PRIZES AND COMPETITORS OVERSEAS.

A scheme has been approved for holding the Preliminary and Final Competitions for the Tite Prize and the Soane Medallion or Victory Scholarship in the Dominions so as to enable overseas students to take effective part in the competitions. Arrangements on the same principle will be made for the Owen Jones Studentship.

R.I.B.A. STUDENTSHIP.

The following Probationers were elected Students of the R.I.B.A.:—

Robert Walter Elder, "Castlewood," Greenock Avenue, Cathcart, Glasgow, Glasgow School of Architecture.

Harry Wilkinson Kelham, 28 Golders Green Crescent, N.W.11, Architectural Association.

William McCrea, c/o Brown, 8 Grantly Gardens, Shawlands, Glasgow, S.1, Glasgow School of Architecture.

Edwin Samuel Lithgow North, "Arosa," Amersham Hill, High Wycombe, Architectural Association.

James Clason Scotland, Mossiel, Airdrie, N.B., Glasgow School of Architecture.

James West Cleland Wingate, 14 Wellshot Drive, Cambuslang, N.B., Glasgow School of Architecture.

SPECIALISATION AND ITS EFFECT ON CRAFTSMANSHIP.

The Council appointed three representatives to serve as additional temporary members of the Architects' and Builders' Consultation Board for the purpose of holding an inquiry into the question of specialisation in the Building Trade and its effect on craftsmanship.

LECTURES FOR ARCHITECTS IN PRACTICE.

On the recommendation of the Science Standing Committee the Council approved a scheme for a series of lectures to enable practising architects (1) to revive forgotten knowledge, (2) to acquire modern knowledge; and requested the Board of Architectural Education to formulate detailed proposals for carrying the scheme into effect.

BUILDING TRADES OPERATIVES.

The Council accepted an invitation from the Committee of the National Federation of Building Trades Operatives to appoint a small Committee to meet representatives of the Federation to discuss problems of mutual interest which periodically arise in the industry.

PROFESSIONAL DEFENCE.

A scheme prepared by the Practice Standing Committee for the establishment of a Professional Defence Union for Architects was provisionally approved.

RIVERSIDE GROUND AT TWICKENHAM.

The Council received the warm thanks of the Twickenham Urban District Council for the assistance rendered by the R.I.B.A. in connection with the effort to preserve the amenities of the Riverside Ground at Twickenham.

EXHIBITION OF GARDEN DESIGN.

The Council passed a cordial vote of thanks in favour of those who lent work for the Exhibition and of the Committee who were responsible for the arrangements.

THE HAMPSHIRE AND ISLE OF WIGHT ASSOCIATION OF ARCHITECTS.

A revision of the rules of the Association was approved under Bye-law 82.

COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

The Council approved a scheme for the composition of subscriptions, and directed that it should be submitted to the General Body for consideration.

ANNUAL REPORT, ETC.

The draft Annual Report of the Council and Standing Committees for 1925-1926 was approved, together with the Ordinary and Trust Funds Draft Revenue Accounts and Balance Sheets for the year ended 31 December 1925, and the Rough Estimate of Ordinary Income and Expenditure for 1926.

GRANTS.

The following grants were made :—

£50 to the Royal West of England Academy School of Architecture for the year 1926.

£100 to the Board of Architectural Education for the provision of additional Studio Text Books for use by the Students of Schools and Allied Societies which have an inadequate supply of text books, such grant to be for the period of one year.

£100 to the British Engineering Standards Association for the year 1926.

APPLICATIONS FOR MEMBERSHIP.

The following applications for Membership (election 7 June 1926) were approved :—

As Fellows, 43.

As Associates, 16.

As Hon. Associates, 2.

As Hon. Corresponding Members, 1.

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER, 1925.

Three applications were approved.

APPLICATIONS FOR ELECTION AS SUBSCRIBERS UNDER SECTION VI OF THE SUPPLEMENTAL CHARTER, 1925.

Two applications were approved.

RESIGNATIONS.

The following resignations were accepted :—

A. Paul MacAlister [F.].

G. Leslie Head [A.].

W. J. Leahy [A.].

R. A. Walter [A.].

THE ELMES TESTIMONIAL FUND.

Mr. G. Hastwell Grayson [F.] was reappointed a Trustee.

HON. AUDITORS.

The Council nominated Mr. A. H. Goslett [F.] and Mr. F. J. Toop [A.] as Hon. Auditors for the Session 1926-1927.

ATTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS, 1925-26.

COUNCIL (8 Meetings).

President : E. Guy Dawber, 8. *Vice-Presidents* : Major Harry Barnes, 6 ; Sir Banister Fletcher, 8 ; Arthur Keen, 6 ; Thomas R. Milburn, 7. *Past Presidents* : Sir Reginald Blomfield, 0 ; J. Alfred Gotch, 1. *Hon. Secretary* : E. Stanley Hall, 8.

Members of Council : Professor S. D. Adshead, 3 ; Henry V. Ashley, 6 ; Herbert T. Buckland, 5 ; Sir John J. Burnet, 2 ; Walter Cave, 6 ; Major H. C. Corlette, 7 ; Henry M. Fletcher, 8 ; Francis Jones, 5 ; H. V. Lanchester, 6 ; Sir Edwin L. Lutyens, 0 ; E. C. P. Monson, 5 ; T. Taliesin Rees, 7 ; Professor C. H. Reilly, 6 ; Edwin J. Sadgrove, 2 ; H. D. Searles-Wood, 6 ; Sir A. Brumwell Thomas, 6 ; Percy E. Thomas, 6 ; Francis T. Verity, 0.

Associate Members of Council : H. Chalton Bradshaw, 8 ; Leonard H. Bucknell, 7 ; Professor Lionel B. Budden, 4 ; Lieut.-Colonel H. P. Cart de Lafontaine, 7 ; G. Leonard Elkington, 6 ; Major T. C. Howitt, 5 ; P. W. Hubbard, 7 ; Manning D. Robertson, 5 ; Michael Waterhouse, 8.

Licentiate Members of Council : Lieut.-Colonel P. A. Hopkins, 6 ; J. Inch Morrison, 2 ; Captain A. Seymour Reeves, 8 ; J. C. S. Soutar, 6 ; Lieut.-Colonel N. H. Waller, 5 ; John E. Yerbury, 8.

Representatives of Allied Societies in the United Kingdom or the Irish Free State : Arthur J. Hope (Manchester), 5 ; E. Bertram Kirby (Liverpool), 7 ; Eric Morley (Leeds), 3 ; H. L. Paterson (Sheffield) (deceased), 5 ; Lieut.-Colonel George Reavell (Northern), 7 ; A. T. Butler (Birmingham), 5 ; Ernest R. E. Sutton (Nottingham), 3 ; J. Stockdale Harrison (Leicester), 5 ; G. C. Lawrence (Wessex), 8 ; Harold S. Rogers (Berks, Bucks and Oxon), 8 ; John Keppie (Incorporation of Architects in Scotland), 3 ; George A. Paterson (Glasgow), 2 ; C. G. Soutar (Dundee), 2 ; Charles F. Ward (South Wales), 8 ; Professor R. M. Butler (Ireland), 3.

Representative of Allied Societies in the British Dominions Overseas : Percy E. Nobbs (Canada), 0.

Representative of the Architectural Association (London) : H. S. Goodhart-Rendel, 5.

Representative of the Association of Architects, Surveyors and Technical Assistants : Charles McLachlan, 6.

Chairman of the Board of Architectural Education : Maurice E. Webb, 8.

† *Chairmen of the Four Standing Committees* : Walter Tapper (Art), 6 ; A. H. Moberly (Literature), 6 ; J. Douglas Scott (Practice), 6 ; J. Ernest Franck (Science), 5.

† Marked thus were appointed after the second meeting of the Council ; possible attendances, 6.

STANDING COMMITTEES.

Art (9 meetings).—*Fellows* : Professor S. D. Adshead, 3 ; Sir John J. Burnet, 2 ; E. Guy Dawber, 0 ; H. P. Burke Downing, 7 ; H. V. Lanchester, 1 ; F. Winton Newman, 8 ; Halsey Ricardo, 4 ; Walter Tapper, 8 ; Francis T. Verity, 3 ; Maurice E. Webb, 1. *Associates* : Leonard H. Bucknell, 8 ; R. A. Duncan, 5 ; Cyril A. Farey, 5 ; H. J. Rowse, 3 ; W. Harding Thompson, 7 ; Michael Waterhouse, 2. *Licentiates* : A. S. Soutar, 4 ; Francis R. Taylor, 8. **Appointed by Council* : Heaton Comyn, 5 ; H. S. Goodhart-Rendel, 2 ; Fredk. R. Hiorns, 3 ; Hon. H. A. Pakington, 8 ; Louis de Soissons, 5.

Literature (9 meetings).—*Fellows* : Louis Ambler, 8 ; C. J. Dawson, 1 ; F. C. Eden, 4 ; Henry M. Fletcher, 3 ; D. Theodore Fyfe, 3 ; Oswald P. Milne, 2 ; A. H. Moberly, 9 ; Basil Oliver, 6 ; C. S. Spooner, 5 ; Arthur Stratton, 5. *Associates* : H. Chalton Bradshaw, 3 ; Professor Lionel B. Budden, 1 ; C. Cowles-Voysey, 4 ; A. Trystan Edwards, 1 ; H. C. Hughes, 6 ; C. E. Sayer, 9. *Licentiates* : Arthur E.

Henderson, 7; Lieut.-Colonel N. H. Waller, 1; John E. Yerbury, 7. *Appointed by Council: W. H. Ansell, 3; Miss I. M. Chambers, 3; Ronald P. Jones, 3; Sir A. Brumwell Thomas, 3; Grahame B. Tubbs, 7.

Practice (10 meetings).—*Fellows*: W. H. Atkin-Berry, 10; F. Chatterton, 9; Max Clarke, 9; G. Hastwell Grayson, 7; Francis Jones, 1; Arthur Keen, 5; G. H. Lovegrove, 8; D. Barclay Niven, 6; W. Gillbee Scott, 6; Herbert A. Welch, 5. *Associates*: G. Leonard Elkington, 7; H. V. Milnes Emerson, 6; W. H. Hamlyn, 9; P. W. Hubbard, 8; J. Douglas Scott, 10; Charles Woodward, 10. *Licentiate*s: J. W. Denington, 7; Captain A. Seymour Reeves, 8; J. C. S. Soutar, 9. *Appointed by Council: Delissa Joseph, 7; Thomas R. Milburn, 1; E. C. P. Monson, 5; A. J. Taylor, 2; Harry Teather, 5.

Science (10 meetings).—*Fellows*: R. Stephen Ayling, 3; T. P. Bennett, 5; W. E. Vernon Crompton, 7; W. R. Davidge, 2; Francis Hooper, 9; Edwin J. Sadgrove, 2; H. D. Searles-Wood, 5; Professor R. Elsey Smith, 4; Digby L. Solomon, 7; Dr. Raymond Unwin, 4. *Associates*: R. J. Angel, 3; Hope Bagenal, 4; P. W. Barnett, 2; Edwin Gunn, 4; R. G. Lovell, 1; Harvey R. Sayer, 5. *Licentiate*s: E. H. Evans, 5; G. N. Kent, 10; Percy J. Waldram, 9. *Appointed by Council: J. E. Dixon-Spain, 3; E. Fiander Etchells, 3; J. Ernest Franck, 9; Lieut.-Colonel P. A. Hopkins, 6; Major Charles F. Skipper, 7.

* Marked thus were appointed after the first meetings of the Committees.

THE ANNUAL ELECTIONS. NEW NOMINATIONS TO COUNCIL AND STANDING COMMITTEES.

The following nominations have been made by members in accordance with Bye-Law 36:—

As Vice-President.—Downing: Henry Philip Burke, F.S.A. [F.], nominated by Herbert Baker, J. J. Joass, And. N. Prentice, Detmar Blow, Heaton Comyn, Fredk. R. Hiorns, Alfred H. Hart, F. T. W. Goldsmith, *Fellows*.

As Members of Council.—Gill: Charles Lovett [F.], nominated by S. D. Adshead, Stanley C. Ramsey, A. E. Richardson, Herbert W. Wills, Arthur Stratton, H. V. Lanchester, *Fellows*; Max R. Hofer, *Associate*. Goodhart-Rendel: Harry Stuart [F.], nominated by E. Stanley Hall, J. Alan Slater, Harry Barnes, Herbert A. Welch, Herbert T. Buckland, Henry V. Ashley, *Fellows*; G. Leonard Elkington, *Associate*.

As Associate-Members of Council.—Batty: John [A.], nominated by Charles McLachlan, R. J. Tall, Irwin G. Smith, Leolin C. Gregory, William H. Hamlyn, *Associates*; J. E. Richardson, J. W. Denington, *Licentiate*s. Heaven: Frank Henry, P.A.S.I. [A.], nominated by Harry Teather, Percy Thomas, *Fellows*; John Williamson, F. W. Burnett, R. H. Winder, T. Leonard Jones, J. Culy Harvey, Trevor S. Bowes, R. E. M. Coombes, Ivor P. Jones, *Associates*; W. T. Springall, J. Morlais Evans, Ralph Simmonds, John R. J. Hallett, Walter C. Cooper, *Licentiate*s.

As Licentiate Members of Council.—Denington: Joseph William [L.], nominated by Charles McLachlan, R. J. Tall, Irwin G. Smith, Leolin C. Gregory, William H. Hamlyn, F. R. Jelley, *Associates*; J. E. Richardson, *Licentiate*. Waldram: Percy John, F.S.I. [L.], nominated by F. C. Moscrop-Young, W. H. Gunton, Charles F. Skipper, Max Clarke, Digby L. Solomon, *Fellows*; Herbert Lewis Curtis, E. N. Clifton, *Associates*.

As Members of the Art Committee.—Kenyon: Arthur William [F.], nominated by W. E. Watson, David Barclay Niven, Stanley G. Livock, Victor Wilkins, Edwin J. Sadgrove, J. E. Dixon-Spain, Charles Nicholas, *Fellows*; H. J. Venning, C. H. James, *Associates*; P. A. Hopkins, *Licentiate*.

As Licentiate Members of the Art Committee.—Short: Samuel George [L.], nominated by W. J. Waghorne, R. J. W. Newman, *Fellows*; R. H. Jones, *Associate*; J. Brankstone Muir, H. L. Anderson, G. P. Crane, John E. Yerbury, *Licentiate*s.

As Members of the Literature Committee.—Briggs: Martin Shaw [F.], nominated by Howard Robertson, F. C. Eden, Robert Atkinson, *Fellows*; J. Murray Easton, Cyril A. Farey, Hope Bagenal, L. H. Bucknell, J. Macgregor, C. St. J. G. Miller, *Associates*.

As Members of the Practice Committee.—Fraser: Percival Maurice [F.], nominated by W. Henry White, Max Clarke, E. C. P. Monson, *Fellows*; H. Haylock Golding, G. Leonard Elkington, J. Douglas Scott, *Associates*; Percy J. Waldram, *Licentiate*.

As Associate Members of the Practice Committee.—Woodward: Charles [A.], nominated by Thomas R. Milburn, Francis Jones, Percy Thomas, Maurice E. Webb, *Fellows*; J. Douglas Scott, G. Leonard Elkington, *Associates*; A. Seymour Reeves, *Licentiate*.

As Members of the Science Committee.—Pugh-Jones: David F.S.I. [F.], nominated by Percy Thomas, Harry Teather, William H. Scott, *Fellows*; Ivor P. Jones, John Williamson, F. W. Burnett, John A. Metcalfe, *Associates*; Sidney Williams, *Licentiate*.

As Associate Members of the Science Committee.—Mayhew: Alfred Ernest [A.], nominated by Howard Robertson, *Fellow*; C. S. White, L. H. Bucknell, J. H. Sturgeon, J. Murray Easton, Eric L. Bird, F. E. Green, *Associates*.

Notices

THE FOURTEENTH GENERAL MEETING.

The Fourteenth General Meeting (Business) of the Session 1925-26 will be held on Monday, 14 June 1926, at 8 p.m., for the following purposes:—

To read the Minutes of the Annual General Meeting held on 3 May 1926; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 24 April 1926 (page 397) and in this number (page 425).

To read the reports of the Scrutineers appointed to examine the voting papers for the election of the Council and Standing Committees.

THE FIFTEENTH GENERAL MEETING.

The Fifteenth General Meeting (Ordinary) of the Session 1925-26 will be held on Monday, 21 June 1926, at 8 p.m., for the following purposes:—

To read the Minutes of the Fourteenth General Meeting (Business) held on 14 June 1926; formally to admit members attending for the first time since their election or transfer.

To read the following paper: "The Work of the late Sir Thomas Graham Jackson, R.A.," by Mr. H. S. Goodhart-Rendel [F.].

MASONIC MEMORIAL COMPETITION.

An Exhibition of the drawings submitted for the Masonic Memorial Competition will be held in the R.I.B.A. Galleries. It will be open to the public on Monday, 31 May, and will remain open till Wednesday, 9 June, from 10 a.m. to 6.30 p.m. (Saturdays 4.30 p.m.).

BRITISH ARCHITECTS' CONFERENCE, 1926.

In consequence of the General Strike the Conference has been postponed until further notice.

All previous announcements on the subject are to be regarded as cancelled.

The following events of the R.I.B.A. Season have had to be postponed until further notice owing to the General Strike :

The British Architects' Conference : 14 June to 19 June.

R.I.B.A. Banquet at the Guildhall : 17 June.

The Presentation of the Royal Gold Medal for Architecture to Professor Ragnar Östberg : 17 June.

THE ROYAL GOLD MEDAL.

The presentation of the Royal Gold Medal for Architecture to Professor Ragnar Östberg, which was postponed owing to the General Strike, will take place at the Annual Dinner in November.

R.I.B.A. REGISTRATION COMMITTEE.

Meetings of the R.I.B.A. Registration Committee are now being held at No. 28 Bedford Square, London, W.C.1, the premises lately occupied by the Society of Architects. All communications in connection with the Committee should be addressed to Mr. C. McArthur Butler, Secretary to the Registration Committee, at that address.

ADVERTISEMENTS IN THE R.I.B.A. JOURNAL.

The attention of members of the R.I.B.A. is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. An increase in the income derived from such advertisements is a help to the financial position of the R.I.B.A. and an advantage to all its members. The circulation of the JOURNAL is world-wide, and going, as it does, to more than 6,000 architects in almost every part of the Empire, its potential value as an advertising medium is unequalled.

BUSINESS MEETING, 14 JUNE 1926.

An election of members will take place at the Business General Meeting on 14 June. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws, and recommended by them for election, are as follows :—

AS FELLOWS (39).

- ANDREW : HARRY [A. 1915], Custom House Buildings, Whitefriargate, Hull; 9 Whitefriargate, Hull. Proposed by G. Dudley Harbron, Henry V. Ashley, Joseph H. Hirst.
- BARKER : PHILIP EDWARD [A. 1888], 32 King Street West, Manchester; "Glenbrook," Kingston Road, Didsbury, Manchester. Proposed by Paul Ogden, Percy S. Worthington, Francis Jones.
- BATES : ERNEST [A. 1904], 27 Queen Victoria Street, E.C.4; Winton Croft, Purley Downs, Surrey. Proposed by H. Percy Gordon, Fredk. R. Hiorns, Jos. Gunton.
- BESWICK : ALFRED EDWARD [A. 1909], 10 Victoria Road, Swindon; 32 Westlecot Road, Swindon. Proposed by the Council.
- CASTELLO : MANUEL NUNES [A. 1904], 133 Moorgate, E.C.2; 26 Warwick Mansions, Cromwell Crescent, S.W.5. Proposed by Lewis Solomon, Herbert A. Welch, Alfred Cox.

DURAND : ARTHUR HENRY [A. 1921], 22 Orchard Street, Portman Square, W.1. Proposed by Geo. H. Fellowes Prynne, W. E. Riley, Charles H. Gage.

GEE : ERNEST [A. 1916], 24 North John Street, Liverpool; 32 Moor Lane, Great Crosby, Liverpool. Proposed by Edgar Quiggin, E. Bertram Kirby, Arnold Thornely.

GUTTERIDGE : LT.-COL. REGINALD FOWLER, T.D. [A. 1909], 9 Portland Street, Southampton; 31 University Road, Southampton. Proposed by John H. Blizard, J. Arthur Smith, Harry Hutt.

HARRILD : FRED, M.A. Oxon. [A. 1922], 57A High Street, Totnes, S. Devon. Proposed by Sir Henry Tanner, Henry Tanner, E. J. Tanner.

HOLDEN : WALTER FREDERICK CLARKE, M.C. [A. 1922], 15 Bishopsgate, E.C.2; Salter's Acre, Gregories Road, Beaconsfield. Proposed by F. C. R. Palmer, A. Burnett Brown, Julian G. Burgess.

KENNEDY : EDWIN RIDDELL [A. 1906], 11 Wellington Place, Belfast; The Bungalow, Sandown Road, Knock, Co. Down, Ulster. Proposed by N. Fitzsimons, T. W. Henry, F. H. Tulloch.

MINTY : JAMES ANDREW [A. 1901], 35 Craven Street, Charing Cross, W.C.2; Beeleigh, Snarborough, Essex. Proposed by E. Guy Dawber, D. Barclay Niven, Professor R. Elsey Smith.

WALKER : FREDERICK ARTHUR [A. 1921], Architect in China to Messrs. The Asiatic Petroleum Co. (N.C.), Ltd., No. 1 The Bund, Shanghai, China. Proposed by E. Forbes Bothwell, R. E. Stewardson, T. M. Wilson.

WEARING : STANLEY JOHN [A. 1907], 3 Redwell Street, Norwich; 4 Eaton Road, Norwich. Proposed by Edw. T. Boardman, J. Stockdale Harrison, George Nott.

WOODS : FRANK [A. 1910], 3 High Street, Maidenhead; "Fir Croft," Kimbers Lane, Maidenhead. Proposed by Clifton R. Davy, Harry Hutt, Geo. E. Nield.

And the following Licentiates, who are qualified under Section IV, Clause C (ii), of the Supplemental Charter of 1925 :—

BALL : CHARLES WILLIAM, F.S.I., Whittington Chambers, King's Road, Southsea; 3 St. Ursula Grove, Southsea. Proposed by J. W. Walmisley, A. E. Cogswell, Victor Wilkins.

BERRY : JOSEPH, J.P., 3 Market Place, Huddersfield; Hatherley, New North Road, Huddersfield. Proposed by Norman Culley and the Council.

BOTTOMLEY : JOHN MITCHELL, Summerland, Ramsey, Isle of Man. Proposed by Thomas Butler Wilson, H. S. Chorley, Geo. Bland.

FISHER : FRANK JAMES, 38 Bloomsbury Square, W.C.1; "Elmsthorpe," 37 Barrington Road, S.W.9. Proposed by H. D. Searles-Wood, Charles J. Smithem, Robert G. Muir.

HAVERS : ALBERT CHARLES, 66 London Street, Norwich; 43 Surrey Street, Norwich. Proposed by Edw. T. Boardman, George H. Widdows, Edwin J. Tench.

KEMPSTER : FRED, 54 Bedford Square, W.C.1; Chalgrove, Ingatestone Road, Wanstead Park, E.12. Proposed by E. Stanley Hall, Maurice E. Webb, J. Ernest Franck.

LONG : ALFRED, J.P., 21 New Street, West Bromwich. Proposed by Harry Cherrington, W. Alexander Harvey, S. J. Stainton.

SHENTON : FREDERICK WILLIAM, 27 Fitzroy Street, W.1; Elwy Cottage, Whetstone, N.20. Proposed by the Council.

And the following Licentiates who have passed the qualifying Examination :—

BELSHER : BERNARD JAMES, M.Inst.C.E., Stepney Council Offices, Raine Street, Wapping, E.1; 5 Hildrop Road, Camden Road, N.7. Proposed by Henry N. Kerr, John A. Cheston, Arthur Crow.

BOND: JOHN OWEN, 29 Castle Meadow, Norwich; Corner Cottage, Eaton Hill, Norwich. Proposed by Edw. T. Boardman, L. Maggs, R. J. Williams.

CLARE: GEORGE EDWARD, 33 College Road, Harrow; The Rosary, Flambard Road, Harrow, Mddx. Proposed by John H. Markham, George J. Skipper, S. Pointon Taylor.

DAVIDSON: WILLIAM, 4 Melville Street, Edinburgh; East House, Liberton, Midlothian. Proposed by James A. Arnott, John Begg, Thomas P. Marwick.

EASTON: COL. ARTHUR, T.D., 1 Manor Street, Hull; "Foss Dyke," Hornsea, E. Yorks. Proposed by W. S. Walker, Joseph H. Hirst, T. Beecroft Atkinson.

FORGE: FREDERICK LINDUS, 3 Crooked Lane, King William Street, E.C.; "Briarside," Weybridge, Surrey. Proposed by Gilbert H. Lovegrove, Sir Banister Fletcher, H. Edmund Mathews.

HAYNES: FREDERICK STANLEY, 90 Hanover Road, Brondesbury Park, N.W.10. Proposed by B. Parkin Haigh, F. Edward Jones, Edward Warren.

HILL: THOMAS JACKSON, 52 Union Street, Oldham; 7 Langdale Avenue, Coppice, Oldham. Proposed by Ernest Simister, John B. Gass, Arthur J. Hope.

JOHNSTON: JOSEPH MARR, 47 Charlotte Street, Leith; 5 Derby Street, Leith. Proposed by John James Joass, T. F. MacLennan, A. Lorne Campbell.

LAMB: PERCY AIDAN, 13 John Street, Adelphi, W.C.; "The Mount," 10 Liverpool Road, Kingston Hill. Proposed by Stanley J. May, Sir Edwin Cooper, F. T. W. Goldsmith.

LUMB: FRANCIS LEONARD, 19 Clifton Street, Blackpool, and Estate Office, Fleetwood; "Whincote," Cleveleys Avenue, Cleveleys Park, Blackpool. Proposed by William B. Walton, Halstead Best, R. H. Cunliffe.

MUNDEN: PATRICK JOHN FITZGERALD, 28 South Frederick Street, Dublin; Ivydene, Merrion Road, Pembroke, Co. Dublin. Proposed by J. C. Dewhurst, Henry J. Lyons, Robert Atkinson.

SANDERS: INGALTON, Midland Bank Chambers, 165 High Street, Southampton; Mount Beulah, 122 Romsey Road, Southampton. Proposed by John H. Blizzard, J. Arthur Smith, Ernest Bird.

SOUTAR: JOHN CARRICK STUART, "Wylde," North End, Hampstead, N.W.3, and 8 King William Street, Strand, W.C.2; "Fairport," Turner Drive, Hampstead Garden Suburb, N.W.11. Proposed by Dr. Raymond Unwin, Ralph Knott, E. Stone Collins.

TAYLOR: SAMUEL, 74-78 Manchester Road, Burnley; 220 Manchester Road, Burnley. Proposed by Walter Stirrup, Arthur J. Hope, John Swarbrick.

WEEKES: JOSEPH, County Architect, 88 College Street, Dumbarion; 227 Corkerhill Road, Glasgow. Proposed by Geo. D. Macniven, Chas. G. Soutar, James Lochhead.

AS ASSOCIATES (16).

ALABASTER: JOHN RICHARD [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 22 Arica Road, Brockley, S.E.4. Proposed by Professor A. E. Richardson, C. Lovett Gill, Arthur Stratton.

ALLEN: ALFRED MAXWELL [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Nortons, Lingfield, Surrey. Proposed by W. Braxton Sinclair, Howard Robertson, E. Stanley Hall.

BRADDOCK: HENRY [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 45 Dennis Park Crescent, Wimbledon, S.W.20. Proposed by Howard Robertson, P. Morley Horder, Robert Atkinson.

HOLLINSHED: CHARLES NEVILLE [Special], c/o Commissioner for Australia, 44 Whitehall Street, New York, U.S.A. Proposed by James S. Gibson, W. S. A. Gordon, W. B. Simpson.

LLEWELLYN-MORGAN: GUY [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 11 King's Bench Walk, Inner Temple, E.C.4. Proposed by Professor A. E. Richardson, C. Lovett Gill, Arthur Stratton.

LORD: WILFRID TURNER, B.A. Cantab. [Final], 18 Park Hill, Ealing, W.5. Proposed by C. E. Varnell, Howard Robertson, Robert Atkinson.

MCCONNELL: KENNETH HAMLYN, B.Arch. Sydney [Passed five years' course at Sydney University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], c/o Queensland National Bank, 8 Princes Street, E.C. Proposed by Professor Leslie Wilkinson, Major Hubert C. Corlette, Maurice E. Webb.

MARTIN: GEORGE LEGAT, Junr. [Final], 31 Maureen Terrace, Seaham Harbour. Proposed by Thomas R. Milburn, R. Burns Dick, W. Milburn.

MARTIN-SMITH: DONALD FRANK [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Briars, Arkley, Barnet. Proposed by Howard Robertson, Robert Atkinson, Oswald P. Milne.

MORRIS: ALEXANDER GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], "Thornbury," Westcott Road, Swindon. Proposed by Granville E. S. Streatfield, Howard Robertson, E. Stanley Hall.

MOSELY: EDNA [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 10 Cavendish Road, St. John's Wood, N.W. Proposed by Howard Robertson, Robert Atkinson, Oswald P. Milne.

PRESTON: FREDERICK LESLIE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 190 Clive Road, Dulwich, S.E. Proposed by F. Danby Smith, Edwin P. Cameron, Arthur H. Church.

RITCHIE: THOMAS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 59 Gloucester Crescent, Regent's Park, N.W.1. Proposed by Howard Robertson, Robert Atkinson, T. P. Bennett.

ROSCOE: FRANK, Junr. [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Brownlea, Berkhamsted, Herts. Proposed by C. H. B. Quennell, Robert Atkinson, Howard Robertson.

STEWART: ALEXANDER MALCOLM [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 93 Kenneth Street, Inverness. Proposed by Robt. G. Wilson, Junr., John W. Walker, George Watt.

WOOD: JOHN WILLIAM [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 181 Belsize Road, South Hampstead, N.W.6. Proposed by Howard Robertson, Robert Atkinson, E. Stanley Hall.

AS HON. ASSOCIATES (2).

BELL: ROBERT ANNING, R.A., R.W.S., R.B.C., Hon. LL.D., 28 Holland Park Road, W.14. Proposed by the Council.

MACKAIL: JOHN WILLIAM, M.A., LL.D., F.B.A., Professor of Ancient Literature in the Royal Academy, 6 Pembroke Gardens, W.8. Proposed by the Council.

AS HON. CORRESPONDING MEMBER (1).

DEFRASSE: ALPHONSE, Inspecteur Général des Bâtiments Civils et des Palais Nationales, Architecte en Chef de la Banque de France, 31 Rue de Tournon, Paris (6^e), France. Proposed by the Council.

Competitions

BROMSGROVE RURAL DISTRICT HOUSING COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

DONCASTER INFECTIOUS DISEASES HOSPITAL COMPETITION.

Owing to the strike it was found necessary to postpone the date by which plans for this competition should be sent in, and Saturday, the 29th instant, has now been fixed.

BEACH IMPROVEMENT SCHEME, ABERDEEN.

The Town Council of Aberdeen invite architects to submit competitive designs for the proposed buildings to be erected at the sea beach, Aberdeen. Assessor, Mr. John Keppie [F.], President of the Incorporation of Architects in Scotland. Designs to be sent in not later than 28 June 1926. Conditions may be obtained from A. B. Gardner, Director of Housing, Town House, Aberdeen.

DOWNHAM MARKET U.D.C. HOUSING SCHEME COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

MASONIC PEACE MEMORIAL.

The assessors (Sir Edwin Lutyens, R.A., F.R.I.B.A., Mr. Walter Cave, F.R.I.B.A., and Mr. A. Burnett Brown, F.R.I.B.A.) in the competition for the new Masonic Buildings in Great Queen Street to be erected as a Masonic Peace Memorial have awarded first place to the designs submitted by Messrs. H. V. Ashley and Winton Newman, F.R.I.B.A., of 14 Gray's Inn Square.

COUNCIL OFFICES AND FIRE STATION : PURLEY.

The President of the Royal Institute of British Architects has nominated Mr. P. D. Hepworth, F.R.I.B.A., as Assessor in this competition.

SCHEME FOR BUILDING LARGE RESIDENCES : CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

MANCHESTER TOWN HALL EXTENSION.

The President of the Royal Institute of British Architects has appointed Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A., to act as a Jury of Assessors in connection with this competition.

RECONSTRUCTION OF THE MOSQUE OF AMROU COMPETITION, CAIRO.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

LEAGUE OF NATIONS.

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9 Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of Assessors.

AUSTRALIAN NATIONAL WAR MEMORIAL AT VILLERS BRETONNEUX

The date for the submission of designs in the above competition has been further extended from 31 May to 31 July 1926.

SCOTTISH LEGAL LIFE ASSURANCE SOCIETY : NEW AND ENLARGED PREMISES.

The President of the Royal Institute of British Architects has nominated Mr. John Keppie, A.R.S.A., F.R.I.B.A., as Assessor in this competition.

Members' Column

PARTNERSHIPS WANTED.

A.R.I.B.A., aged 36 years, desires partnership, or position with a view to partnership, in London or South of England. Small capital available. Is energetic and unafraid of work. Can commence immediately.—Apply Box 1646, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (31) desires assistantship with view to partnership, in Midlands or near. Capital available.—Reply Box 2346, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

ARCHITECT (A.R.I.B.A.), 25 years' London general practitioner, desires partnership with a view to extend connection. Works executed include public buildings, business premises, housing schemes, etc., etc. Wide practical and technical experience. Substantial capital available to secure interest in business requiring energy and enterprise.—Reply Box 5121, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

F.R.I.B.A. desires partnership or position with a view to partnership with a well established firm of architects. Young and energetic, with good all-round London experience with well-known architects. Reply Box 3561, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

PARTNERSHIP OR WORKING ARRANGEMENT.

A.R.I.B.A., at present and since 1919 in senior capacity with leading London firm, desires working basis with prospect of future advancement. Private connection and work available. Also considerable experience of big work.—Reply Box 3430, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

APPOINTMENTS WANTED.

ASSOCIATE with small practice not yet sufficiently remunerative, offers assistance to other architect. Own offices, 'phone, etc. Very reasonable terms. Midlands.—Reply Box 1426, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

A.R.I.B.A. is prepared to assist in the preparation of plans, working drawings, details and specifications at own office (W.C.2).—Reply Box 4810, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

A.R.I.B.A. desires position or partnership preferably abroad. Has had experience of English County education and Colonial Government work, and has managed for the last three years a general practice abroad. Competitions, working drawings, quantities and supervision, used to construction in reinforced concrete. Photographs of work can be seen on application at the R.I.B.A.—Reply Box 2232, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

APPOINTMENT VACANT.

ARCHITECT (F.R.I.B.A.), Regent's Park district, requires lady secretary; shorthand, typewriting and general office routine; interest in architecture a recommendation. Whole or part time by arrangement. State full particulars and salary.—Apply Box 9424, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

OFFICES TO LET.

LONDON Architect (F.R.I.B.A.) has suite of offices to let—three good well-lighted rooms in quiet, old-fashioned building. West Central district. Rent £120 per annum. Telephone. Might be let furnished.—Apply Box 1762, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

OFFICE VACANT.

At 214 Bishopsgate, E.C.2, about 340 sup. ft., well-lit, with drawing office benches and drawers. Also with private room partitioned off. Electric light and 'phone. Rent £60 per annum, and fittings can be purchased.—Apply John Dewar, Esq., 45 Albemarle Street, W.1.

ROOM TO LET.

F.R.I.B.A. has large room to let in Raymond Buildings, £85 per annum, including cleaning and lighting, share of telephone and assistant can be arranged.—Apply Box 2236, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.

CHANGE OF ADDRESS.

MR. PHILIP H. PILDITCH (A.) has changed his address from 67 8 Old Bond Street, where he was for some years a partner in the firm of Pilditch, Chadwick & Co., to 18 and 19 Craven Street, Strand, W.C.2, where he is starting in independent practice.

MR. R. P. BUSH, L.R.I.B.A., Quantity Surveyor, P.W. Dept., Accra, Gold Coast Colony, will be glad to receive duplicate copies of catalogues from manufacturers who are desirous of developing overseas business.

BOOKS FOR SALE.

THE FOLLOWING BOOKS ARE FOR DISPOSAL:

David Roberts' *Egypt & Nubia*, 3 vols., folio, 1846.

David Roberts' *Holy Land*, 3 vols., folio, 1842.

Dizley Wyatt's *Industrial Arts of the Nineteenth Century*, 2 vols., folio, 1853.

Architecture by Andrea Palladio, 1738. Books II, III, IV.

A.A. *Sketch Book*, 1881-1893, in 6 vols.

9 vols. selected plates from *The Architect and Building News*, 1881-1896.

Reply Box 2992, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Minutes XIII

SESSION 1925-1926.

At the Ninety-second Annual General Meeting (being the Thirteenth General Meeting of the Session 1925-1926), held on Monday, 3 May 1926, at 8 p.m., Mr. Arthur Keen, Vice-President, in the Chair. The attendance book was signed by 20 Fellows (including 12 members of the Council), 10 Associates (including 2 members of the Council) and 5 Licentiates (including 1 member of the Council).

The Minutes of the Ordinary General Meeting held on 19 April, having been published in the JOURNAL, were taken as read, confirmed, and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Leo John Williams, elected Associate 1921;

Evan Ivor Evans, elected Licentiate 1925;

Tom Johnson, elected Licentiate 1925;

William Thomas Topott, elected Licentiate 1912;

Joseph Pennell, elected Hon. Associate 1917;

Alfred Culshaw, elected Associate 1879, Fellow 1889, transferred to Class of Retired Fellows 1916;

William Watkins, elected Fellow 1881, transferred to Class of Retired Fellows 1918;

and on the motion of the Hon. Secretary it was Resolved that the regrets of the Institute for the loss of these members be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman formally presented the Report of the Council and the Standing Committees for the official year 1925-26, and stated that the Chairmen or other representatives of all the Committees whose reports were appended to the Council's report had been asked to attend the meeting so as to be in a position to answer any questions that might be asked in connection with their reports.

The Chairman having moved the adoption of the Report and invited discussion upon it, the Hon. Secretary seconded the motion, and a discussion ensued.

The motion having been put from the Chair, it was unanimously Resolved—

That the Report of the Council and Standing Committees for the official year 1925-1926 be approved and adopted.

The Chairman stated that the list of attendances at the Council and the Standing Committee meetings had been laid on the table and would be printed in the next issue of the JOURNAL.

Upon the motion of the Chairman, seconded by the Hon. Secretary, a vote of thanks was passed by acclamation to Mr. A. Harold Goslett [F.] and Mr. F. J. Toop [A.] for their services as Hon. Auditors for the past year.

Mr. A. H. Goslett [F.] and Mr. F. J. Toop [A.] were nominated as Hon. Auditors for the ensuing year of office.

The proceedings closed at 9.15 p.m.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

Dates of Publication.—1926: 8th, 22nd May; 12th, 26th June; 17th July; 14th August; 18th September; 16th October.

